

KANSAS CITY ART INSTITUTE AND
SCHOOL OF DESIGN

4415 Warwick, Kansas City, Missouri

A HISTORY OF
COMMUNITY ACHIEVEMENT

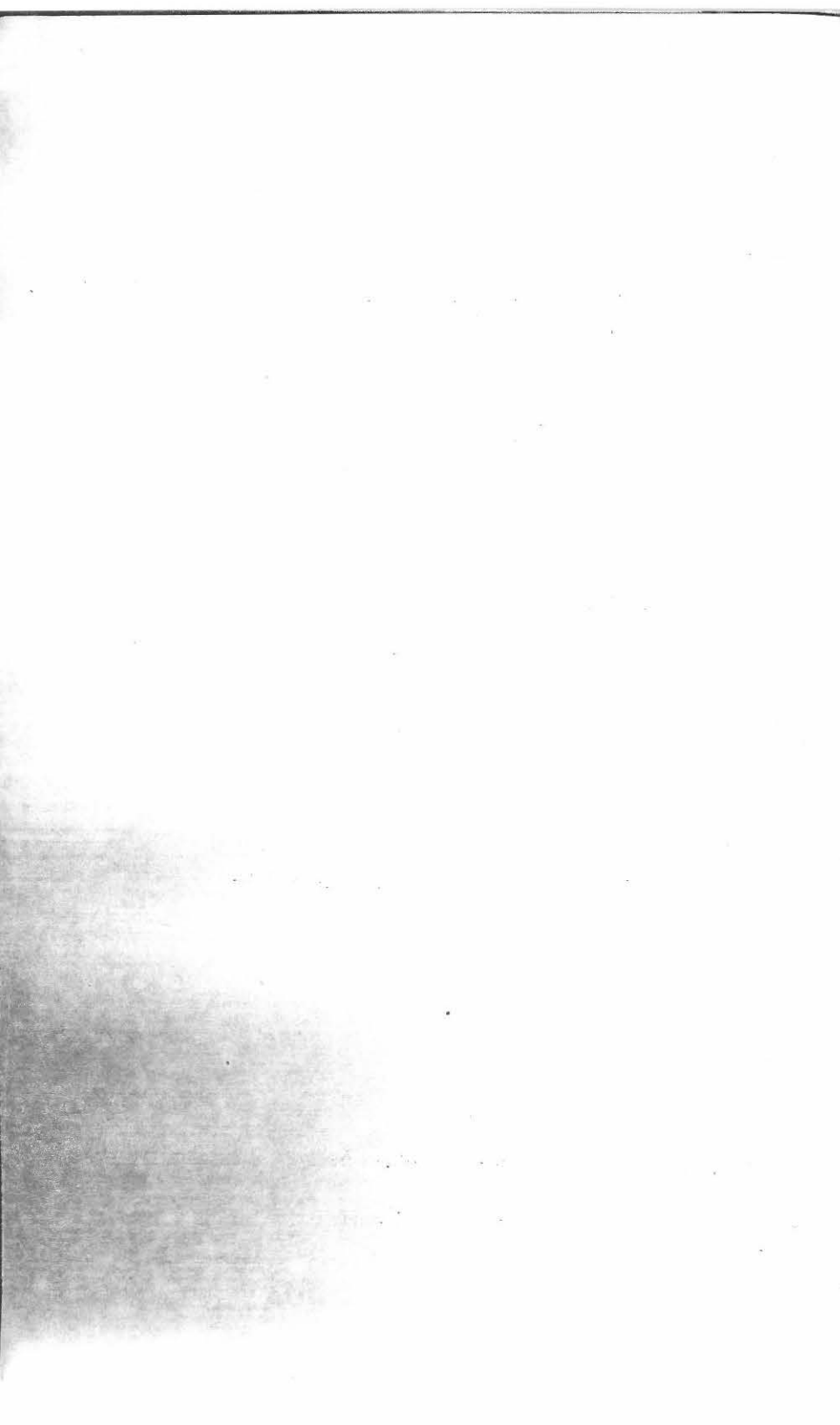
1885-1964

Presented by The Vanderslice Committee

Written and Edited by

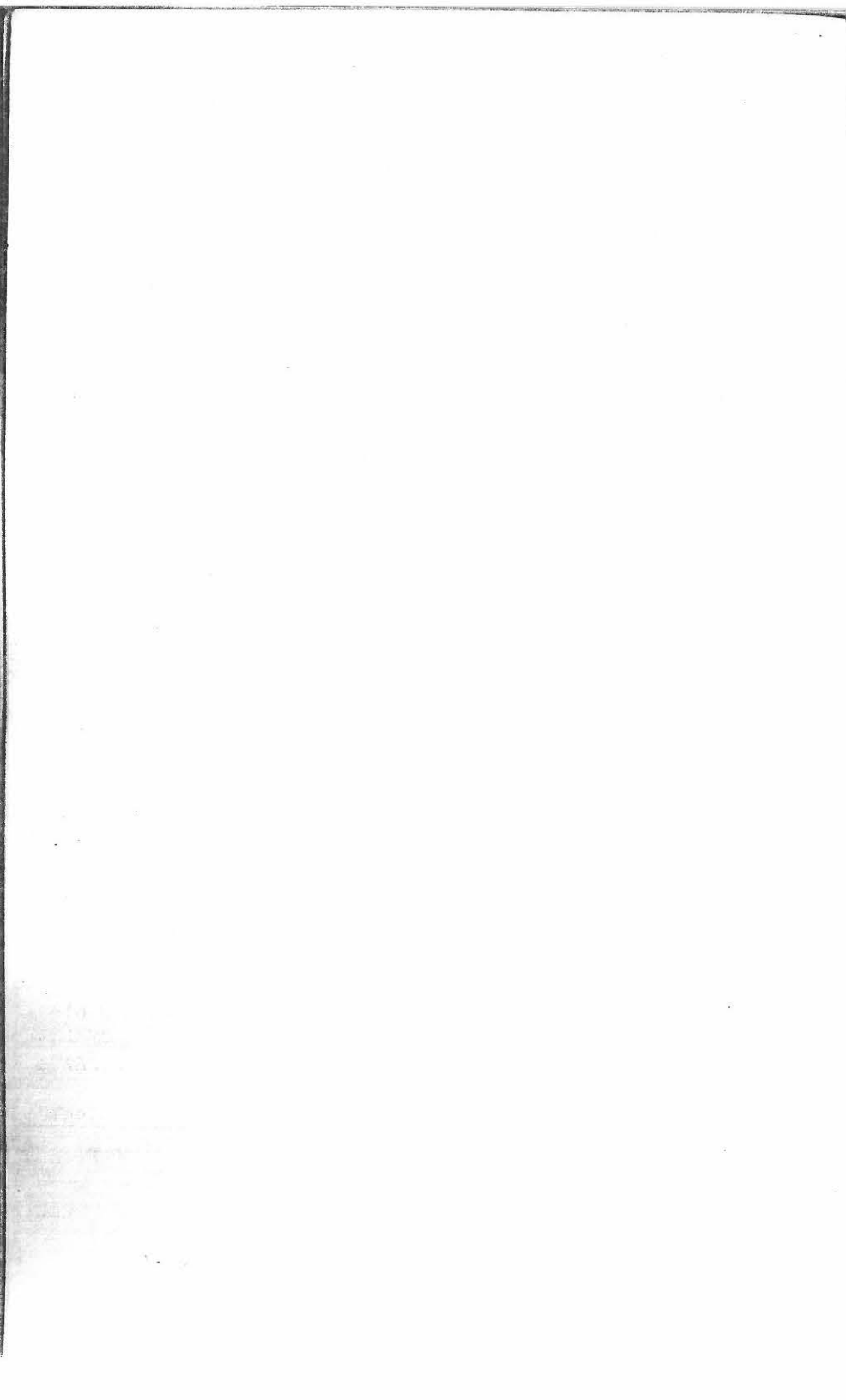
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The Beginnings

The frontier town of Kansas City, Missouri, in the 1880's, seemed an unlikely locale for the founding of an art school. The growing pains of the community which had been chartered as a city in 1850 were acute. It had leaped from a population of 55,785 in 1880 to approximately 125,000 in seven years. A real estate boom was on — for instance along Troost Avenue after the Ninth Street Cable Company announced it would put cable cars on that street.

It had been less than twenty years since the first railroad bridge across the Missouri River — the Hannibal bridge — had opened the territory to national commerce. Main Street was still dust and mud, though electric lighting was shown off from Sixth to Ninth Street in 1881.

But the seeds of culture and civic improvement were being sown in many fields. A daily newspaper called the *Kansas City Star* was established in 1881, and prospered. A group of men had organized a Chamber of Commerce and others had formed a small club for "civic betterment" to be known as the *Kansas City Club*. A board of health had been set up to deal with sizable problems of sanitation.

Already there was agitation for a university for the young city, though this was not to materialize for many years. But *Kansas City's* first cultural institution — the *Kansas City Art Institute and School of Design* — was taking form.

A few citizens, reaching for finer things in the life of their city, formed a "Sketch Club" — in 1885. Meetings were to be held in the homes of the various members, but they soon moved into quarters in the Deardorf Building, on the southeast corner of Eleventh and Main Streets. The upstairs rooms were also "studio quarters for the city."* The purpose of the club was to "talk over art matters in general and to judge pictures."

The first recorded roll of membership, as of May, 1886, included the names of Sanford B. Ladd, Charles C. Ripley, Mrs. Homer Reed, Mrs. D. R. Porter, Lawrence Brumidi, Miss Lillian Crawford, J. L. Fitzgibbons, Miss Emma Richardson, Miss Luella Sims, Fred Richardson, Miss Nellie McCrary, Miss Ada Pratt, Miss Mamie Woods, Mr. and Mrs. C. E. Hasbrook, Mr. and Mrs. J. V. C. Karnes, Mr. and Mrs. Morrison Mumford, Mr. and Mrs. W. W. Smith, Mr. and Mrs. W. Winants, Mr. and Mrs. M. B. Wright, Mr. John Van Brunt and a Mr. Tauchen.

In the spring of 1887 the members held their first exhibition, composed of works of the artists in the club. There were no immortal works of art in the showing, but it was well attended, and it served to attract

*Carrie Westlake Whitney, *History of Kansas City*, Vol. I, pp. 596-605

public interest in art. Mr. Ripley suggested that the time was ripe for a Kansas City Art school.

It took persistence to put across the idea in a society engrossed in railroad rate wars, a fight for a new city charter and President Cleveland's tariff policies. But after much persuasion, twelve men each agreed to pay \$100 for each of three succeeding years as a maintenance fund, and \$2,065 was raised for equipment.

The twelve original benefactors were: Charles L. Dobson, Homer Reed, Charles C. Ripley, George F. Winter, M. B. Wright, Edward H. Allen, William M. Smith, Jefferson Brumback, Charles F. Morse, Edwin R. Weeks, Charles O. Tichenor and W. A. M. Vaughan.*

The Kansas City Art Association and School of Design was incorporated July 18th, 1887, its purpose being "to conduct a school of instruction in drawing, painting, modeling and designing and the construction of buildings suitable for such purposes."

Signers of the Articles of Incorporation were: Edward H. Allen, Theodore S. Case, Judge Charles L. Dobson, Homer Reed, Thomas B. Bullene, Henry D. Ashley, Charles C. Ripley, William M. Smith, Edwin R. Weeks, W. H. Winants, T. V. Bryant, Colonel C. F. Morse, and Jefferson Brumback. Election of officers was held and E. H. Allen chosen president, Mrs. M. B. Wright, vice-president, Charles C. Ripley, secretary, and Homer Reed, treasurer. Others who were active workers in this association were: Mr. and Mrs. Edwin R. Weeks, Mrs. Waterman Stone, Mr. and Mrs. Alfred Gregory, Mr. and Mrs. John F. Downing and G. Van Millet.

A set of models and casts was installed in five rooms on the fourth floor of the Bayard Building, 1214 Main Street, and a School of Fine Arts, including a night school, was opened in January, 1888, with Lawrence S. Brumidi as director assisted by a faculty of three: Miss Lillian Crawford of Cincinnati, Miss M. R. Griffin of Spread's Academy, Chicago, and F. L. Fitzgibbon of the National Academy of New York.

At this time Charles C. Ripley was serving as president of the association; Mrs. David R. Porter, vice-president; Homer Reed, treasurer, R. W. Bartleman, secretary; and Mrs. M. C. Upham, assistant secretary.**

From the first, the school expanded. The records show that in 1892 there were eleven students enrolled in regular classes, and in addition, a six-week summer course had been held. Mrs. Helen Parsons had been appointed curator. Members of the association numbered 244. From the

*Whitney, Hist. of K. C.

**Mary M. Miller, historical sketch, K. C. Art Institute

very beginning, promoters of the school hoped to appeal to all classes of people. Early directors following Mr. Brumidi were Elmer Boyd Smith, J. Franklin Steacy and Alfred Houghton Clark.

A large and excellent collection of art from other parts of the country was shown at the first exposition of the National Exposition Company at Thirteenth Street and Kansas Avenue. Financial embarrassment of the company caused a delay in returning the pictures, which gave the city a bad reputaton in art circles and for a number of years it was difficult to persuade artists to exhibit here, regardless of who was the sponsor.

Simultaneous with the growth of the art school came the formation of the Western Art League, with G. Van Millet, William Weber and Adolph Doring as founders. At one time it was called "The Paint Club." This organization's membership and activities later were absorbed by the Kansas City Art Association and School of Design. Student demands by this time had necessitated the addition of four more faculty members — Mr. Weber, Mr. Van Millet, Mrs. Louis Koehler and Mrs. Edith Whitehead Sheridan.

The entire equipment of the school was destroyed in a fire in 1893. A clipping from the Kansas City Times and Star, December 2, 1893, states: "The Kansas City Art School, without a home the last few months owing to the disastrous Jaccard fire, is now located in the Y.M.C.A. Building. Instructors for the winter are Miss Madge Overstreet, Mrs. Edith Sheridan and Alfred H. Clark."

For the next fourteen years the school operated in only a limited way — for a time in the Bayard Building, later in the Pepper Building. Among students mentioned as having attended the art school were public school teachers, Misses Floy Campbell, Alice Murphy, Sarah Heyle and Josephine Casey. The scenic painter, Kelley Hann, was a pupil in 1892.*

A New Start

In 1906, a new movement began to revitalize the art school idea and to include a museum in the concept. The Fine Arts Institute of Kansas City was incorporated February 1, 1907, as the successor to the previous association and the school was installed in the Owen Building, 1026 Walnut Street, though it remained here only a few months.

The Kansas City Star reported as follows on February 15th:

"The Kansas City Art Institute was organized yesterday at a meeting of the Fine Arts Club at 1026 Walnut Street. Application is to be made for a state charter. The incorporators are Joseph C. Ford, president, George

*Mary M. Miller, history

B. Penney, secretary, Louis H. Owen, treasurer. Others who were present were Dr. Flavel B. Tiffany, the Reverend Charles Ferguson, Francis M. Ferguson, Edmond A. Huppert, Mrs. Mary H. Ford, Mrs. Nobel Fuller, Mrs. W. B. Thayer, Mrs. J. L. Porter and Orville H. Martin."

The first board of trustees, elected April 11, 1907, were as follows: Charles C. Ripley, E. F. Swinney, C. T. McCoun, F. M. Ferguson, Thomas Wight, S. L. Casey, O. H. Dean, J. F. Downing, Dr. F. B. Tiffany, W. M. Reid and Henry C. Flower.

For a time the classes were held in the Bayard Building, but in November, 1907, the second floor of a building at 1113 Wyandotte was taken over.

In 1909 Dr. Charles W. Moore succeeded J. C. Ford as president. He resigned early in the year and C. C. Ripley completed the term as president. Other officers in this year were: J. C. Ford, vice-president, John F. Downing, treasurer, and Howard E. Huselton, secretary and director. Mr. Huselton was drafted to reorganize the Institute, which responsibility he accepted at the insistence of William R. Nelson with whom he was associated. He served three years and then resigned after having placed the Institute in its new quarters in the Y. W. C. A. Building at 1020 McGee Street.

Members of the faculty during this administration were: Miss Blumberg, John Douglas Patrick, Michael Carmichael Carr, Miss Louise Mundy, Archibald B. Chapin, Miss Delle Miller, Clarence E. Shepard, Miss Ada M. Rapp, Miss Katherine M. Wood and H. S. Bill. Thomas Wight, of the firm Wight and Wight, architects, who designed the William Rockhill Nelson Gallery of Art and the Mary Atkins Museum, worked with Mr. Huselton and R. M. Snyder, Jr., in the school and in bringing exhibitions to Kansas City. At that time the Institute served Kansas City and its trade territory as both school and gallery. Exhibits were placed in store rooms and office buildings downtown and were usually held in conjunction with the Arts and Crafts Society and other organizations so that the expense might be shared. During the first year the enrollment was 381 students and the second year 339.*

The school's first pecuniary bequest came in 1918, when Joseph C. Ford left \$20,000 to be used to increase teacher's pay.**

Name Is Changed

The charter was amended in 1920, changing the name of the Fine Arts Institute of Kansas City to the Kansas City Art Institute, and the school was moved to the Phil R. Toll home on the southwest corner of

*Mary M. Miller, history

**K. C. Star, July, 1920

Warwick and Armour Boulevards. Mr. Toll, a Kansas City lumberman, was retiring to a farm in Jackson County and leased his Italian Renaissance home at a nominal rental of \$3,000 a year. The building offered space for a lecture room seating 300 in the basement, the first floor was used for exhibitions and the third and fourth floors for classrooms. There was a large garage in the rear which was utilized for the "luncheon department". However, the occupancy of the Toll home was always considered a temporary home for the Art Institute, which always looked forward to the creation of an art center in the city.

It was over the "luncheon department" that the beloved Oscar F. (Ted) Larsen presided. He came to the Art Institute in 1921. He was hired as superintendent of buildings and grounds, but he became unofficially known as "dean of students." Many a student in financial straits was given a hand by the "dean" — at least those students never went hungry. Mr. Larsen was the pioneer of the working scholarship plan and the school Quarterly elected him "Student Advisor."*

When interviewed by the Star after twenty-eight years with the Art Institute, Mr. Larsen described the arrangements for the exhibition teas at the Toll home.

"The school didn't own a thing. We would borrow a tea service from Mrs. Jacob L. Loose, a tablecloth from Mrs. Walton Holmes and perhaps some napkins and a sandwich tray from Mrs. Hal Gaylord."

By 1950 when he retired, Mr. Larsen needed a museum of his own to house the thousand art pieces which were his gifts from students. On his death these works were turned over to the Institute which kept a few. Others were sold through the Fireside Auction and proceeds applied to the Larsen Scholarship.

Interest in the Art Institute was increasing, as was enrollment. In 1922, a brochure listed classes in design, illustration, interior decorating, costume design, fashion, wood carving, drawing, lettering, commercial art, sculpture and industrial art. There were also special classes in jewelry, home crafts such as batik, gesso, lamp shades, ceramics, weaving, basketry. The catalogue was profusely illustrated with examples of student art including work by Ruth Alexander, Illah Marion Kibbey, Lora Wilkins, Fred Geary, Doris Pratt, Gene Thornton, Leroy D. MacMorris, L. F. Wilford, Delle Miller. Costs were day classes, per week, \$3.50; evening classes, per week, \$1.50; children's classes, Saturdays, 50c; holiday classes, Sunday mornings, 60c.

The Institute was the art center of the area, and it was in the '20's that the Midwestern Art shows, featuring the works of artists from the Missouri-Kansas area primarily, were begun.

*Johnson County Herald December 8, 1949

In 1923, the Institute was swamped with protests because a painting of Jack Dempsey, by Alonzo Victor Lewis, was shown in an exhibit. Many citizens did not consider a prize fighter to be a suitable subject for art.

J. C. Nichols served as president of the board from 1920 to 1927 when F. M. Bernardin was elected. There was constant effort to increase the membership of the Institute. An article in the Kansas City Journal, January 13, 1922, listed memberships of various types: Foundation Membership, \$1000.00; Benefactor, \$500; Patron, \$250; Fellow, \$100; Contributing Membership, \$50; Sustaining Membership \$25; Annual Membership, \$10.

R. A. Long, just returned from a trip to Europe in 1921, addressed the membership at a meeting where he stated that "with the Kansas City Art Institute as a nucleus, there is an opportunity for Kansas City to be second only to Paris in the art world."

Virgil Barker served as director of the Institute from 1920 to 1922 and H. M. Kurtzworth from 1922 to 1924. At that time, R. A. Holland assumed charge. Among faculty members were Anthony Anagarola, Adolphe W. Blondheim, Randall Davey, Charles Wilimovsky and Ernest Lawson.

The Vanderslice Gift

The need for more space was pressing upon the growing school. In the fall of 1927, Howard Vanderslice, grain dealer and merchant and the donor of the "Pioneer Mother" statue to Kansas City, approached F. M. Bernardin, president of the board of trustees, with a plan for purchasing the A. R. Meyer residence at 4415 Warwick Boulevard, contingent upon certain conditions being met.

It would be necessary to secure pledges to defray approximately half the increased cost of operation for the next five years, estimated to be about \$70,000. Nearby property owners, considering the school to be preferred as a neighbor over apartment buildings which apparently had been mentioned, immediately pledged \$20,000, later raised the amount to \$35,000. The Institute was to raise the other half. Mrs. Meyer lowered the price from \$150,000 to \$140,000 when she learned the purpose of Mr. Vanderslice's negotiations. Another condition was the payment of 5% of the purchase price, or \$7,000, annually to Mr. Vanderslice during his lifetime.*

The conditions were met. Mr. Vanderslice purchased the 35-room mansion and gave it as a home to the Art Institute. It was surrounded by eight and a half acres of beautifully landscaped grounds on which had been planted rare trees and shrubs from many parts of the world.

*K. C. Star, December, 1927

A. R. Meyer, who made a fortune in mining and other interests, was the first president of Kansas City's board of park commissioners. The city's park and boulevard system owes much to his administration's planning and one of the city's beautiful boulevards bears his name.*

An item in the *Star* of August 4, 1893, had reported that "A. R. Meyer bought land for a dwelling site in Southmoreland for \$20,000. It is on the west side of McGee Street south of Irving Avenue. Meyer will build a palatial home here."

The Institute opened in this still-palatial home in September, 1928. Dr. Stratton D. Brooks, president of the University of Missouri, made the principal address on this auspicious occasion. An exhibit of Danish art was held in connection. In addition to the mansion itself, the school utilized the greenhouses for painting and sculpture studios.

Mr. Vanderslice died in October, 1929, leaving to the Art Institute a bequest of \$250,000 in a trust fund, the income to be used for the library, student aid, and the general fund, a third each for ten years, after which use of the income was unrestricted.

The interior decorators of Kansas City held an exhibit of the Adam period in what had been the living and dining rooms of the Meyer home — now Vanderslice Hall — in 1932. In describing the rooms at that time, mention is made of the green damask and white painted walls, and draperies of pale pink taffeta with folds of soft green looped back over brass holdbacks. Light fixtures were described as a center crystal chandelier and wall sconces of old bronze. There was an Aubusson rug, probably the one in the records as a gift of James M. Kemper.

The Epperson Gift

Mrs. U. S. Epperson made a gift of \$75,000 to build a wing of Vanderslice Hall as a memorial to her late husband. This was later augmented and the final gift amounted to \$90,000, including a pipe organ and piano — the latter given in memory of Miss Harriet Barse. In addition to the main hall, this beautiful building provided space in the basement for two galleries, later used as studios.

The building was dedicated in February, 1930, and soon became a cultural center for the entire community with recitals, concerts, musicals, and plays on its calendar, bringing hundreds to the Art Institute campus who might have had no occasion to come otherwise.

In addition to Epperson Hall, Mrs. Epperson arranged for the building of the entrance gates to the Art Institute grounds and in 1935 purchased for the school the Mrs. G. T. O'Maley residence with an acre of

*K. C. Journal, January 4, 1932

ground at 4446 Oak Street, to be used for additional studios and classrooms. In 1937 the W. T. Kemper studios were added to this building.

Mrs. Mary M. Miller came to the Art Institute as executive membership secretary in 1928. She worked diligently to increase membership and at one time had her office in the Kansas City Power and Light Building, in order to be more accessible to downtown businessmen. An accolade to Mrs. Miller at a Fireside Evening in 1940 mentions that when she took office, membership in the Art Institute was 400 and in 1940 there were 1700 members.

The importance of membership participation and support is shown in the budget figures of 1928 when more than half the \$27,500 income came from the membership.*

The Depression Years

The late '20's and early '30's were years of great activity, devotion and generosity on the part of the community in behalf of the Art Institute. Sparked by the inspiring gifts of Mr. Vanderslice and Mrs. Epperson, these were the years when three of the important permanent committees were formed which were the mainstays of the school's support: the Membership Committee in 1928, the Garden Club Committee in 1930 and the Entertainment (Fireside) Committee in 1932.

The main reason for the intensified effort at this time was the great depression. In those sink-or-swim days, the Art Institute, along with educational and cultural institutions throughout the country, was in grave financial straits.

Mrs. Albert I. Beach, co-chairman of the first Entertainment Committee, reminiscing on the circumstances of the times, has described vividly a meeting in November, 1932.

"a drizzly day . . . a dark-paneled room in the old A. R. Meyer residence. Around a polished table sat five men and two women — Mrs. Mary M. Miller and myself.

"Mr. F. M. Bernardin, the president, opened the meeting which began with dreary prospects. Mr. J. C. Nichols, sensing the general discouragement, made the first hopeful remark. Always full of vision and enthusiasm, Mr. Nichols reassured the group that Kansas City was lucky to have the Art Institute, and reminded them of the great benefactor, Howard Vanderslice. He unfolded the dream of a cultural center in Kansas City with the William Rockhill Nelson Gallery and Atkins Museum as its nucleus. He spoke of the strategic location of the Art Institute,

*Audit of General Finances of K.C.A.I., 1928

near the Gallery, and prophesied that it would grow into a school where students would come from all over the Midwest. "Who knows," said Mr. Nichols, "From among these students may come an artist of great renown."

"Our spirits were lifted temporarily, but when Mr. J. F. Downing, the treasurer, gave the financial report, it was a great letdown. Enrollment figures were considerably off; the Art Institute was going deeper into the red and the need was drastic. What could be done to help?

"It was then that the idea was submitted to having a campaign to build up a membership list at \$10 each for a year's membership, and aim at a thousand or more members. The men objected, saying that with economic conditions as they were, it would be most difficult. They asked what the women thought and I said that I had been trying to think what people would enjoy in these difficult times.

"We will conduct a drive for new members but we must offer them something that will stimulate their interest in the Art Institute. If they could come to the Art Institute for interesting programs on art they may forget their troubles for a while. When as a girl I lived in Paris, we used to go over the the Left Bank to attend what were called Fireside Evenings — interesting lectures and exhibits. We gathered in an informal manner in a studio around a brightly burning fire and heard and saw things that delighted us. Why couldn't we plan Sunday evenings of entertainment here at the Institute?"

The men were delighted to turn the project over to the women saying it could at least be a try.

With hope rekindled, the board members quickly selected one of the many fireplaces in the old mansion for a meeting place. A telephone committee produced fifty members the first week and on Sunday, December 11, 1932, the first Fireside evening was held, with thirty in attendance around a glowing fireplace, with cider and doughnuts as refreshments. Art students came and brought their best work, which they tacked on the walls; they told where they were from and what they hoped to do with their education.

Paul Gardner, curator of the Nelson Gallery, gave a talk on art and what a better knowledge of it would mean to people who would try to learn. It must be remembered that in those days the average Kansas City family had had few cultural advantages and art was more of a mystery than it is today.

When word spread of the fun that was had at the first meeting, the membership grew rapidly. In the short time it took to secure 1,000 mem-

bers, either by solicitation or voluntarily, the figures in the treasurer's ledger had gone a long way toward turning red into black.

During this depression period the Institute managed to get some renovation completed, furnishing \$2,200 worth of material and W. P. A. furnishing the labor.

Nelson Gallery Opens

The William Rockhill Nelson Gallery and Atkins Museum opened in 1933, thus bringing to fruition the longheld dream of an art center — the great gallery with the school nearby to benefit from its treasures. Purchases for the gallery were begun two years before it was completed and these were displayed at the Art Institute until they were housed in their permanent home.

The academic program in 1931 listed instruction in painting, life and portraiture, drawing, sculpture, illustration, poster, interior decorating, costume designing, lettering and layout, and pottery.

Scholarships have always been an important means by which the community aided the Institute and its students. However, during the depression years of the thirties they were doubly important and every effort was made to aid students. Scholarships of \$150, worth a total of \$2,200, were awarded to deserving high school students in May of 1938 with the following business firms contributing: Business Men's Assurance Company, Faultless Starch Company, Donnelly Garment Company, Kansas City Fire and Marine Insurance Company, Hall Brothers, Luzier's, Craddock Uniform Company and Kansas City Life Insurance Company. Fifty-two scholarships were given in May, 1939.

Great ingenuity and fertility of imagination has been shown over the years in devising benefit occasions that would attract patrons and profit the school. From the elegant "Dansant" Tea held at the Edwin W. Shields home, 5110 Oak Street, in 1918, to the present-day widely known Fireside Auctions, Kansas Citians have put incredible effort into endeavors that have raised thousands of dollars.

Among problems besetting the school in 1937 was that of delinquent state and county taxes; these taxes were later cancelled. A request for a non-taxable status was made in 1938 and the institution has operated on a tax-free basis since then.

Salaries for the faculty and staff were extremely low, total salaries for all amounting to \$18,400. There were 1664 association members, but 547 of these were delinquent in their fees.*

*Minutes Board of Governors, 1937

Fifty Years of Progress

The Art Institute's golden anniversary year was 1938. An article in the *Star* pointed out the refining influence of this oldest of the city's privately financed schools, sustained by public-spirited citizens who give their time, money and energy to its support. The work of students of Mrs. Mildred Welsh Hammond was commended and it was noted that "the Institute is celebrating under peculiarly favorable circumstances. On the basis of accomplishment the outlook for the next half century is bright."

By this time there were trust funds of \$251,000 in the Vanderslice Fund, \$20,000 in the J. C. Ford Trust, \$1000 in the Ella Burnham Trust and \$1000 in the Logan Trust. Charles T. Thompson had set up an Emergency Fund which eventually amounted to \$17,000.

National recognition was received by the Art Institute in 1940 when Thomas Hart Benton, painting instructor from 1935 to 1941, arranged for an exhibition of paintings and prints by twenty-two advanced students at the Fifth Avenue headquarters of Associated American Artists, New York. Critics praised the show while mentioning that each exhibit revealed a strong influence of Benton.* Among those whose works were in that show was William W. McKim of the present faculty. Mr. Benton's presence on the campus brought students from all over the country as well as visitors from the art world who came to see him. His sojourn was not without friction with the board and some of the differences were widely publicized before he left the faculty.

As early as 1939 Rossiter Howard presented a plan to the board for merging the Art Institute with the University of Kansas City, but little enthusiasm was ever generated for this move.

A significant change was made in 1940 when Keith Martin was authorized to sign checks. The following year the office of comptroller was created. Prior to this all finances were handled by the board.

Art Institute War Efforts

TIME Magazine in October, 1940, credited the Kansas City Art Institute with being the first school to inaugurate a civilian and industrial research camouflage training program. War clouds were hovering over the nation and the Institute was moving to meet the demands.

Efforts of the membership of the Institute were diverted to Red Cross War Relief. An auction of works contributed by local artists raised \$1300 for that cause, and the Beaux Arts Ball that year promoted the sale of Defense Bonds.

**K. C. Star*, October 18, 1940

The school's budget for 1941 appeared in the newspapers —

Membership fees	\$25,000.00
Income from Endowment	3,430.00
Contributions, Anonymous	6,104.00
Beaux Arts Ball	1,400.00
Tuition	32,976.00
	\$68,910.00

Under the directorship of Keith Martin, the following objectives were set forth: (1) creation of a student loan fund; (2) cooperation in national defense program; (3) broadening of specialized training in plastics; (4) initiation of a plan under which nearby colleges might send students majoring in arts to the Institute for their final year.

1942 Total enrollment for the preceding year was listed as 632. Twenty-four students received scholarships totaling \$3600. Scholarships were worth from \$75 to \$225.

When Fletcher Martin was engaged by the board of governors as painting instructor in May, 1941, the newspapers mentioned him as a worthy successor to "such men as Anthony Angorola, Ernest Lawson, Randall Davey, Ross Braught and Thomas Hart Benton."*

However, the Art Institute was feeling the pinch of the war. Wallace C. Goffee, in a report to the membership, summarized the situation. He recalled that in the days following Pearl Harbor, Vanderslice Hall was closed because of fuel shortages and Epperson House was housing the entire school. Enrollment was down to thirty-four day students — both students and faculty had gone to war. The school was often in the red, frequently operating on borrowed money.

There were numerous social activities aimed at augmenting the budget. Mrs. Mary M. Miller was concerned with maintaining membership. There were two rather successful fund campaigns that helped but "from every other standpoint we just muddled along." There was a period of nearly fifteen years when the Art Institute did no more than barely maintain itself.

Post-War Revival

With the end of the war in view, the board foresaw the probability of greatly increased enrollment and decided to anticipate this. Plans were made to increase the faculty, renovate old buildings and to have plans and sketches drawn for new buildings.

There was a bequest by Junius B. Irving, of Irving-Pitt Manufacturing Company, of \$140,000, which could be allotted to new buildings.

*K. C. Star, June 13, 1941

Renovation programs started in 1945 with the addition of a large painting studio and two smaller studios to the Fashion Design building, Epperson House.

In 1944 the Institute had received from Wallace C. Goffe, of Goffe-Carkener Grain Company, a gift of the former John C. Glover residence, located across Warwick Boulevard from the main grounds. With \$15,000 from the Irving bequest it was remodeled as a dormitory housing thirty-three girls. The Warwick Home Protective Association objected to the use of the house as a dormitory but the project was approved by the zoning board.

The carriage house was also remodeled as a home for Edward Laning, painting instructor, and in the rear of the dormitory two buildings were constructed for faculty housing, with aid from the Federal Public Housing Authority. To the Irving bequest was added \$150,000 subscribed by friends of the Institute and work was begun on two new buildings. The program was delayed pending approval of the Civilian Production Authority and later by a strike.

Until this time, the school's physical plant had been principally based on the development of old houses. It was now to have three buildings designed to specifications taking into account the needs of teachers and students. The first, the W. T. Kemper Studio, was built in 1947. The other two were completed in 1948 at a total cost of \$330,000.*

One of the new buildings, the Irving Building, contained seven studios including a drawing studio seating 150 students. The other contained two studios, one for sculpture, the other for ceramics. This building was named the William Volker Building by the board, "honoring the man who did so much for so many years especially in the depression period when financial support was extremely meager."

The board at the same time decided to designate officially the various facilities on the campus in honor of other citizens whose support had been vital in the growth of the school, as follows:

- J. C. Nichols (Ceramics) Studio — Volker Building
- C. T. Thompson (Main) Drawing Studio — Irving Building
- Hall Brothers (North Central) Drawing Studio — Irving Building
- L. T. Sunderland (Middle Central) Drawing Studio — Irving Building
- F. M. Bernardin Sculpture Studio — Volker Building
- F. C. Vincent Painting Studio — Epperson House
- A. B. Gernes (Fashion Design) Studio — Second Floor Epperson House

*K. C. Star, June 28, 1950

J. C. Ford (West) Gallery – Vanderslice Hall

Sieg Harzfeld (East) Gallery – Vanderslice Hall

In 1944, Mr. and Mrs. L. T. Sunderland had taken care of the cost of restoring the terrace on the south side of the main building.

Meanwhile, an extensive renovation program was under way on the older buildings. Mrs. Delon A. Williams was chairman of the House Committee and it was under her supervision that much alteration was made on the main floor of Vanderslice Hall. The entrance and front hall were changed, the green room became the switchboard and information office, the conservatory became a reception room. The lobby of Epperson Hall as well as the interior was altered, also the cloak room and kitchen.*

A room on the first floor was designated to house the permanent collection of items given the Art Institute by generous patrons. False ceilings were installed in three exhibition galleries to make possible indirect lighting.

As a result of the building activities, the curriculum was broadened. Added courses were in photography, printing, and others necessary to complete the training of the modern artist. In 1944 the name of the school had been changed to Kansas City Art Institute and School of Design.

Students designed a booklet for the WAC recruiting program entitled "Round the World Fashions". A two-page spread on the Institute appeared in the September, 1944, issue of Woman's Home Companion, featuring the department of Fashion Design under the direction of Fanny Fern Fitzwater.

Ten awards of \$200 each for the National High School Scholarship Competition of 1944 were assured by the following firms: Emery, Bird, Thayer; Faultless Starch, Folger Coffee, Hall Brothers, International Business Machine Corporation; Katz Drug Company, Loose-Wiles Biscuit Company; North American Aviation Corporation; Puritan Compressed Gas Company; the Vendo Company.

The G. I. Tide

With the G. I. Bill of Rights Act of 1945, the anticipated leap in enrollment began. Registration for the spring term of 1946 showed 310 day students; in the fall of 1946 there were 481; and by 1949 there were 638 day students. Registration in first-year classes was closed two months before the opening of the school term.

Additional housing was needed. Temporary buildings were set up on

*K.C.A.I. Review, July, 1944

the grounds and a house formerly used as a nurses' home at 4343 Oak Street was leased as an additional dormitory to house thirty-one girls. This building was put into shape by the Dormitory Committee.

The new buildings under construction were not yet ready, in February, 1947, and the school was bursting at the seams. Almost the entire lower floor of the Nelson Gallery and its auditorium were used to accommodate classes. The Fireside Committee's Christmas Bazaar was held on the first floor of the Kansas City Gas Company, 4714 Broadway, because there was no place at the Institute itself, where the event had previously been held.

This was also the year in which the school became qualified as an institution of collegiate level, when the state of Missouri granted a revision of the charter for conferring professional degrees in art. However, this was not recognized by the North Central Association of Colleges and Secondary schools. The first full-fledged program of commencement exercises was held in June, 1948.

An official Institute trademark or symbol was adopted, an abstract design with the lines forming the letters "A. I." It is used at the gateways of the school, on letterheads and publicity materials.

In 1948, too, the Institute developed a traveling exhibit consisting of twenty-eight panels, fifty by fifty inches. On the panels were exhibits of work from the fine arts, fashion design, interior decorating, commercial, card and industrial design departments. The panels could be shipped by freight, express or truck to schools desiring to display them. The only cost to these schools was that of transportation from the city in which the exhibit was previously shown.

Letters written from superintendents of schools and leaders of educational groups showed a sincere sense of appreciation. In a year's time, the exhibit was shown in eight states. Also as a stimulus to enrollment, two paid representatives visited high schools in the area, "selling" the Art Institute.

A film was prepared, "The Education of an Artist," and was shown in 200 high schools a year, as another promotion project.

An art center where picture framing was done and works of students sold also opened in 1948.

Instructors from Kansas City Junior College and the University of Kansas City taught part time at the Institute, which had a faculty of fifty-one. The operation was met by a tuition of \$300 a year, membership fees, and income from a small endowment. Twelve per cent of the total income was derived from the membership.*

*Art Institute Review, August, 1948

At the close of the school year, 1948-49, the president reported that it had been a splendid year. The school was out of debt, it was operating in the black; it had its largest graduating class, six master's degrees and ninety-nine bachelor's degrees being awarded.

This was, however, one of the few years when the boast of operating in the black could be made. From 1928 through 1959 there were only three years when there was no deficit.*

Miss Cora Campbell, that spring, left a \$40,000 estate as a memorial scholarship fund in honor of her sister, Miss Floy Campbell, art instructor at Manual Training High School and Kansas City Junior College. She was mentioned as a member of the Art Institute class of 1893 and had entered works in many early-day exhibits.

In April, 1949, there was a reorganization of the administration. It was apparent that a business man with his own affairs to manage, serving as president of the board, could no longer devote the time that was demanded by the now-manifold operations of the school. Mr. W. M. Symon was made executive vice-president "with complete authority over educational policies as well as business affairs."** and the president of the board became the chairman.

Dr. J. B. Smith became dean of students, and the position of director, held then by Wallace Rosenbauer, was eliminated.

Theoretically the organization plan was new, but in practice it was a different story. Habits and customs of many years were still in effect. The president of the school was still a layman and the board of governors still ran the school. In the Spring of 1953 the organizational chart was again changed. The chairman of the board became the president and Mr. Symon was named executive vice-president. It was not until 1959 that the administration was organized on conventional educational lines.

A fact sheet for the school year of '49 and '50 stated that more than 800 young artists from thirty-eight states, Greece and Hawaii, attended the school. There were twenty-six full-time faculty members, twenty-four part-time instructors and seven graduate assistants. The membership listed 1350. The property was valued at over a million dollars; the endowment fund amounted to \$325,000.

Eventually, however, the veterans on the G. I. Bill completed their schooling or dropped out and the Korean War caused a further deterioration in enrollment. Again it was a struggle on the part of the board of governors and trustees to keep the Institute afloat.

In order to reduce the operating deficit, the board accepted Mr.

*Audit of Financial Statement K.C.A.I. 1928-1959

**Art Institute Review, April, 1949

Symon's offer to take a one-third cut in salary, provided he be allowed to hold a position with the Starlight Theater organization. The instructor of academic subjects was not reengaged, and arrangements were made with Kansas City Junior College to provide this instruction for Art Institute students.

Moves were made to publicize the Art Institute, such as a sustaining program on WDAF radio entitled "Adventures in Good Taste" and a traveling exhibit — a motion picture. Some consideration was given to advertising the art school in national magazines but a survey showed this to be of limited value and that a similar amount of money spent in contacting high school art teachers was more productive in luring students.

There were at the same time satisfactions and advances however. The school's new buildings were featured in six different architectural magazines and the Kansas City Art Institute was one of six schools selected to submit student designs to the organization "International Fashions."

For the first time an Art Institute representative was invited by the Kansas City high schools to participate in the annual College Day program when seniors were given information and views of various colleges. In 1951 the Institute also qualified for listing in the Directory of Higher Educational Institutions of the United States Office of Education.

The 139 graduates of the 1950 class were easily placed in employment. At that commencement honorary Master of Fine Arts degrees were conferred upon Wallace Rosenbauer, Austin Ketcham, Mildred Hammond and Rosemary Beymer; honorary Doctor of Fine Arts degrees were received by Wallace C. Goffe, Charles T. Thompson, Thomas J. Watson, F. M. Bernardin, William T. Kemper, Sr., Joyce C. Hall, Hal Luhnnow and Paul Gardner.

Again in 1952 enrollment was off — twenty-six per cent in January. The board, searching for reasons for the decline, attributed it to the continuing Korean situation, the high marriage rate, prosperity which led many young people to take jobs rather than continue their education, the higher costs of attending school in an inflationary period, the low birth rate of the 1930's and a slower growth rate of the midwest.

In June, 1952, the Art Institute had its first Negro graduate. >

Initial Moves Toward Accreditation

As early as September, 1950, the Art Institute had begun to face difficulties because of lack of accreditation. The University of Missouri refused to recognize its credits, for example.

The American Association of Colleges for Teacher Education was

considered one means through which recognition might be gained. It was suggested that President George W. Diemer of Central Missouri State College at Warrensburg, a member of the executive committee of A. A. C. T. E., be approached. At this time North Central Association of Colleges and Secondary Schools did not consider technical schools, and graduates of the Art Institute had to complete six hours in a recognized graduate school before being qualified to teach in a North Central member school.

The Kansas City Art Institute was not the only art school facing the problem, and all recognized that it was essential that some rating be gained. The National Association of Schools of Design and the National Art Education Association were developing a joint program aiming toward accreditation of art schools.

For many years the Art Institute had a cooperative plan with Park College whereby students who attended Park for three years and the Art Institute the fourth year received a Bachelor of Arts degree with an art major from Park.

In September, 1953, a School Committee, representing both the board of governors and the administration, made a report headed "Approvals and Accreditation" in which was listed the following points supporting the school's right to accreditation:

1. The Institute was approved by the U. S. attorney general for receiving foreign students on the Exchange Visitors Program for Scholars.
2. Graduates of the Art Institute were accepted as art teachers by the Missouri State Department of Education.
3. It was a member of the National Association of Schools of Design.
4. It was a member of the College Art Association.
5. It was approved as a school for Veterans of World War II by the Veterans Administration.
6. It was approved for Korean war veterans.

In the Fall of 1955, David L. Strout, director, reported on an interview with Dana Vaughn, a member of the Middle States accrediting body. The following points were stressed:

1. Entering students should be screened to assure high standards.
2. The high percentage of the school's own graduates who were on the faculty was a weakness.
3. Accreditation is a long-term aim.
4. Visits to schools which had consolidated with others had not impressed him with this plan.

5. Better student-faculty relations were resulting in improved school morale.

Again in November, 1956, in a report on the Institute before the Mercury Club, Dean Strout expressed the determination of the Board, Mr. Symon and himself that the Institute should become an accredited American college. He stated that the fees of 2,000 members, together with benefit events and gifts, added \$49,000 to the school's income. It then had twenty faculty members, there were 230 full-time and 150 part-time students. The budget for the year amounted to \$241,000. There was an \$11,000 income from endowment. Tuition of \$500 per year covered only sixty-two per cent of the cost of instruction.

Mr. Strout then outlined a number of improvements necessary to the program in order to gain recognition by the North Central Association of Colleges and Secondary Schools. He said that the Institute was in a process of self-evaluation, that there was a need to "redefine our aims and purposes. The program should be expanded in the area of study in general education, which is valuable to a creative artist."

In the spring of 1957, the question of consolidating the University of Kansas City, the Kansas City Conservatory of Music and the Art Institute was studied and the plan rejected by the board in favor of retaining the Institute as an autonomous operation.

The decision was reached then to discontinue the awarding of masters' degrees, to list night courses as non-credit courses and to upgrade the summer school. The library was to be improved, a fireproof vault was to be provided for school records and the program for student social and recreational improvement was to be accelerated.

The primary obstacle for accreditation was removed in August, 1958, when the North Central Association of Colleges and Secondary Schools declared schools of art eligible for memberships if they met certain academic organizational standards.

Action was immediately taken under Dean Strout to bring a survey team from North Central here. The team was composed of Dr. Harold C. Coffman, dean of Doane College, Crete, Nebraska; and Dr. Irwin Lubbers, president of Hope College, Holland, Michigan. Their survey findings follow:

Elements of Strength of The Kansas City Art Institute

1. The Kansas City Art Institute is located on a 12½ acre wooded campus in a fine residential area of the city. It is within the vicinity of the Nelson-Atkins Gallery, the Kansas City Conservatory of Music, Junior College of Kansas City and the University of Kansas

City. Also, the Midwest Research Institute is in this area. This means its program can be supplemented by the resources of these institutions.

2. The purposes of the Institute are clearly stated and enthusiastically accepted by faculty and students. The consultants were particularly impressed with the excellent attitude of the students and faculty toward the educational program of the Institute.
3. A very friendly and cooperative spirit is found within the Institute.
4. The Institute serves the needs of art and design students for the Midwest area.
5. The Board of Trustees, faculty and students display a vital concern about the future development of the Institute.
6. Ten members of the Institute Board (the officers of the Board of Governors and the School Committee) met with the consultants on June 19th, 1958.

They stated that it was the opinion of the group that financial resources can be secured to support the institute as an independent institution.

7. The Institute has a well trained and alert faculty.
8. The faculty is organized into active committees. These committees are eager to improve the program along sound educational lines. The work of the Faculty Advisory Committee with the School Committee of the Board of Governors is to be especially commended.
9. It is our opinion that the business administration is sound, the financial records are accurately kept in accordance with accepted standards, annual budgets are prepared and presented to the Board of Governors and Trustees.
10. The academic records of students are well kept and well organized. They do need to be kept in a fire proof vault.
11. The grounds of the Institute are carefully kept and well landscaped. Improvements can be made in housekeeping procedures.
12. There is a general interest in the total offerings of the Institute by the students. The students appear to be strongly motivated to participate in the total educational program.

Elements of Weakness of the Kansas City Art Institute

1. The administrative organization of the Art Institute is not in line with accepted practices of the North Central Association. In most colleges the Board of control is headed by a chairman. The chief officer of the college is known as the President and the business affairs are handled by a Business Manager. At the Kansas City Art

Institute the chief officer is the Executive Vice-President. He is ex-officio a member of the Board of Trustees and Governors. According to the By-Laws, the Executive Vice-President shall select a Dean of Education and faculty subject to the approval of the Board of Governors. In line with the best practices of institutions of higher education, the chief administrative officer should be the academic head and may be referred to as the President or the Dean. The accepted practice is to be preferred. A study of the organization of other accredited colleges will be helpful in making this change.

It is our understanding that the Executive Vice-President is likewise the business manager of the Starlight Theatre of Kansas City. This means that he has to devote time toward and energy to two different institutions.

Arrangements should be made to insure a continuity of business management in the event of retirement from this office by the present Executive Vice-President.

The consultants feel that it will help if regular planned meetings of the Board of Governors and Trustees are held during the academic year.

2. The special effort that is now being made to seek accreditation with the North Central Association and secure additional funds for the Institute will require time and action on the part of every member of the Board of Governors. It is essential that the President of the Board have the wholehearted support of the Board of Governors and Trustees. This will require regular attendance at meetings and acceptance of assignments by board members. While at the present time the Institute has only a small deficit, it is desirable for the Board of Governors to eliminate this deficit and keep on a sound financial basis. The consultants call attention to the fact that the Board of Trustees has a large membership of a minimum of 99 and a maximum of 150. The Board of Governors has 35 members. In order to do business there is a safeguard which requires a quorum of 7 for the Governors and 19 for the Trustees. In most educational institutions the Board of Trustees would be limited to around 33 members. Other institutions would refer to the present membership of the Board of Trustees as "Associates" of the Institute. The consultants do recognize the interest and contribution of the Board of Trustees to the Institute.
3. The present arrangement of housing students is inadequate. The administration recognizes that dormitories are needed for both men and women. The administration is responsible for approval and supervision of the places where students live.

4. The Orientation program for students could be planned and integrated in a more effective manner.
5. There appears to be a lack of personnel which would be concerned with giving tests and various counselling services for students.
6. It is quite probable that improvement could be made in social and recreational programs for the students in the Institute. A regular planned schedule of convocations or assemblies might be found helpful.
7. We do not feel qualified to indicate the type and amount of graduate education of the faculty of the Institute. In most colleges it would be expected that a larger number of the faculty have doctors degrees than is true at the Institute at the present time.
8. In order to employ competent faculty members, it will be necessary to increase substantially the salaries of the Faculty.
9. It will be necessary to review and make certain changes in the curriculum in order to meet general educational requirements.

(See Appendix A for suggestions.)

10. Serious consideration should be given to Faculty housing.
11. According to the minutes of the Faculty, it appears that too much time of the meeting is spent in dealing with administrative functions and details rather than with educational programs. The faculty meetings should afford an opportunity for growth and development.
12. The Library is inadequately housed and does not have sufficient accessions to meet the needs of the Institute. To be sure this lack is not too serious because public libraries are very cooperative in lending books and magazines. Some record should be kept of faculty and student use of the library books and periodicals at the public library as well as at the Institute.
13. It is important to have a fire-proof vault for student and other valuable records.
14. It is understood that a faculty handbook is being prepared. Evidence of sound faculty procedures is most important.
15. At the present time an effort is being made to locate alumni. This is commendable. Every educational institution finds it desirable to keep informed in regard to the location and position of its alumni. They can render an important service in recruiting new students, securing financial support and making personal contributions to the institution.
16. The work of the Fireside, Sketch Box, Dormitory and Garden Club Committees is commendable. However, it would be desirable to have an arrangement whereby funds are turned over to the institution as soon

as possible. It is our understanding that gifts to these committees are made with the stipulation that the money contributed goes to the Institute. All scholarships awards should be in the hands of the administration and faculty of the Art Institute.

17. While a program for retirement for the Faculty with the TIAA is now being worked out, we are not aware that there is a plan for leave of absence for the purpose of stimulating faculty to do graduate work and make use of opportunities for growth and development.

Appendix A

The Kansas City Art Institute and School of Design is forced by circumstances to seek accreditation by the North Central Association either directly or by association with Kansas City University. Two central considerations in the critical situation are to qualify for granting teachers' certificates to graduates who wish to enter that profession at either the elementary or secondary level and to provide an adequate program of general education in liberal arts. Three alternatives are presented: (1) merger with the University, (2) provide a cooperative program, (3) expand the curriculum and staff as an independent institution.

1. *Merger with the University.* The advantage of merging with the University of Kansas City would be the immediate availability of adequate instruction in liberal arts and teacher training and accreditation by the North Central Association. However, it would be achieved at a great sacrifice. The long and honorable career of the Kansas City Art Institute as an autonomous institution would end and its identity would be lost as it became a department of fine arts in the university. It is not necessary here to enumerate the reasons for existence of specialized institutions such as KCAI. It is important to recognize that merging with the University of Kansas City would be tantamount to surrendering into other hands the accumulated physical properties and intangible assets of good will and high purpose which KCAI has attracted and cultivated throughout the years.

2. *Provide a Cooperative program.* It is possible for KCAI to continue its present program of professional education in art and design and to add to its requirements for graduation and for a teacher certificate, courses that may be taken at KCU, the Junior College or any other accredited institution, having the credits for these courses transferred to the students' records at KCAI. Through a thoroughly organized program of counselling, such a cooperative program could conceivably meet the standards for accreditation by the North Central Association and would be in line with the new policy recently adopted by that association with reference to the accreditation

of specialized institutions. At best, cooperative programs of this kind are cumbersome and the institution which "farms out" some of its work tends to lose its identity. Students lose interest and fail to grasp the significance of the total program. This would probably be true to an even greater degree in this instance because of the selective factor that causes students to enroll in the Art Institute and School of Design.

3. *Expansion of Curriculum and Staff as an Independent Institution.* If KCAI is to seek accreditation as an autonomous institution independent of outside cooperative effort, and is to qualify for granting teachers' certificates it must make some substitutions and additions to its offerings.

(a) *General Education.* Though the present offerings are in line with the requirements stipulated for the degree of Bachelor of Fine Arts in many universities, it is doubtful whether they meet the minimum general requirements of the North Central Association. At least 60 semester credit hours in liberal arts should be included in requirements for graduation. These should include not less than four credit hours in each of the following fields: biological sciences, fine arts, languages and literature, philosophy and related subjects, physical sciences and social sciences.

A cursory examination of the current KCAI catalog reveals the following possibilities subject to revision after more careful analysis.

Biological Sciences

207-208	Anatomy	4 hrs.
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Fine Arts

201-202	Painting	6 hrs.
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401-402	Introduction to Graphic Design	6 hrs.
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Languages and Literature

1401-1402	English I, II (Composition)	6 hrs.
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1413-1414	Literature and Writing	4 hrs.
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Philosophy and Related Subjects

1403-1404	Philosophy I & II	4 hrs.
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1411	Contemporary Philosophy	2 hrs.
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1412	Aesthetics	2 hrs.
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Physical and Social Sciences

New	Introduction to Science	3 hrs.
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New	Introduction to Psychology	3 hrs.
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1201-1206	Art History	12 hrs.
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1405-1406	Social Science I & II	4 hrs.
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1407-1408	International Relations	4 hrs.
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Total General Education		60 hrs.
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(b) *Teacher Education.* To qualify for granting a teacher certificate it will be necessary to meet the requirements of the State of Missouri. In some cases the required education courses may be substituted for the liberal arts courses. For example, History of Education may be substituted for International Relations and Philosophy of Education for Aesthetics. In Teacher Education there are certain courses which are essential. Among these are: Child Psychology for elementary teachers, Adolescent Psychology for secondary teachers, a course in general methods of teaching and a special course in the methods of teaching art and an extended course in apprentice teaching often called practice teaching.

The KCAI will have to decide whether some professional courses can be sacrificed to allow time for the required courses in teacher education or whether those who wish to enter the teaching profession must spend one or two summer sessions in accumulating additional credits.

KCAI may wish to give serious thought to a proposal which appears to be gaining favor looking toward a five-year course which provides both the professional degree and the teacher training certificate with a core of liberal arts education included.

Signed

Dr. Harold C. Coffman,
Dr. Irwin Lubbers.

With the Coffman-Lubbers report, the school had a guide, there was enthusiasm to meet the requirements — objectives were now in the realm of reality. But dissention developed between the school administration and the board as to methods and purposes. Some consideration was given to employing an outsider to guide the reorganization and also to serve as a campaign fund director but this was not put into effect.

A new administrative setup as of May 1, 1959, was a step toward meeting the requirements of the survey report.

Harry M. Gambrel, who had held the office of president, became chairman of the Board of Governors, Richard H. Brunell, who had been dean, became president. Mr. Symon, who had been executive vice-president, resigned. Dr. Eliot S. Berkley, a member of the faculty for three years, was appointed to the newly-created post of dean of administration.

The departments were grouped into divisional areas. The Division of Fine Arts, with Wilbur Niewald as chairman, included the departments of drawing, painting, sculpture and crafts. Norman Worrell headed the Division of Professional Design which included commercial, industrial, interior, fashion design and illustration. The Division of Creative Graphic Processes included print-making, graphic design and production, photography, photo-mechanical processes, typography, book design and pro-

duction. Eugene Jemison was chairman. The Division of Foundation Studies was headed by a committee consisting of the president, dean and division chairmen, and included foundation design, drawing theory and skills, art education, liberal studies, art history, graduate study, extension courses, night and Saturday school.

Other than these moves little was accomplished toward meeting the requirements of the report until 1960.

Diamond Jubilee Fete

Great plans were made for celebrating the seventy-fifth anniversary of the Kansas City Art Institute and School of Design. The Star of November 1, 1959, reported that all doors of studios and classrooms were open from two until six o'clock so that the public might observe the school's function and accomplishments. There were student-conducted tours of the campus and a display of student art.

The main event was an exhibit of the works of outstanding alumni. Walt Disney's "Art in Animation" was on display.

There was another exhibit of old photographs taken at the Institute, blown up and mounted for display, and other historical data was on view, giving older members a feeling of nostalgia.

An appraisal mentions ten buildings, with thirty-three studios and classrooms, space for 350 students. The property was valued at a million and a half dollars. There were 260 students enrolled in regular classes, with 1800 members.

Endowments and bequests, restricted or unrestricted, listed were: Vanderslice Trust, \$250,000 (income restricted for ten years); J. C. Ford Trust \$20,000 (teachers' salaries); Frances M. Logan (water color award); Ella C. Burnham bequest; Cora and Floy Campbell (special bequest); Wallace C. Goffe bequest \$30,000; Clarence E. Shepard, Student Loan Fund; Mabel Schramm Wyler, Scholarship Fund; Henry J. Haskell Fund, \$25,000; Charles T. Thompson, Emergency Fund; Mary Slavens Jenkins Memorial Fund; Sara Sunderland, Student Loan Fund. The total endowment was \$320,000.

Art Objects Are Gifts

Through the years the Art Institute has been the recipient of many works of art, some given in perpetuity, others with the understanding they could be sold. Facilities for displaying or storing such works have always presented a problem. Some have been placed on loan to other galleries or to individuals and there has been some laxness in the return of these pieces.

The Institute at this time is endeavoring to reestablish a study collection with emphasis on twentieth century paintings and drawings.

Among gifts to the school there is mention of a collection of antique jewelry and art objects from the Orient collected by Mrs. Jacob L. Loose and presented to the Institute.

In 1945, some donated pieces were sold and a check for \$278 received. Others at the time were turned over to the Finlay Galleries for disposition. There is mention of a "Russell picture" being sold for \$6500. This was by Charles Russell, noted painter of Indian and western life. The money was used to repair termite damage in Vanderslice Hall, it is recalled by Mr. Symon. The picture was later bought for \$10,000 by a western collector.

In March, 1939, the board of governors had appointed a committee to pass on acceptance or rejection of gifts or art objects offered to the Institute.

Among the more important works now in possession of the Institute are: Gaston LaChaise, bronze figure, gift of Mrs. Bertha Glasner; John Douglas Patrick, self-portrait, donation of trustees and friends; Childe Hassam, "A Long Island Garden," purchased with H. W. Ranger Fund from National Gallery of Washington (1928); Abraham Rattner, "Still Life," oil, gift from artist, 1930; Ester Williams, "After Dinner," still life, oil, one of a group of five paintings given by Milton W. McGreevy.

Tom Cavanaugh, encaustic, "Primordial Return," gift of Joseph S. Atha; James McNeill Whistler, etching, donor unknown; Kaethe Kollwitz, self-portrait, donor unknown; Reginald Marsh, figure study, demonstration drawing made when he was in Kansas City in 1949; Frederick Remington, "The Dead Scout," gift of B. C. Christopher, 1932. Twenty-eight original, signed lithographs by Childe Hassam were given in 1940 by Mrs. Hassam.

Sir Thomas Lawrence's large canvas, "John Philip Kemble as Rolla in Sheridan's 'Pizarro'," hangs in the Nelson Gallery. It was a gift to the Institute from Edwin W. Shields in 1917.

The Women's Chamber of Commerce has in recent years given funds for the Art Institute library and is also the donor of the cathedral velvet curtain in Epperson Hall.

Proceeds of the Bacchus Balls in 1960 and 1962 went to the Art Institute.

Progress 1960-63

The drive toward accreditation gained momentum when Andrew Morgan became president in 1960. With his broad background as artist

and art educator, he pushed vigorously toward the goal. And David Strout, still interested though he had moved to the Rhode Island School of Design, stressed the urgency of completing the requirements needed.

The Minneapolis School of Art and the Cranbrook Academy of Art had become accredited and it was imperative that the Kansas City Art Institute follow suit. The local school had been associated with these schools in outlining a formula for accreditation with the North Central, and it was a bitter disappointment to be still far from the objective.

A plan and schedule was, therefore, set up to follow the Coffman-Lubbers recommendations determinedly, point by point.

The board of governors had rewritten its bylaws and redefined its functions. The number of members on the board was limited and its organization changed to insure more efficient operation.

Better planning was necessary to avoid conflict between class schedules and membership committee activities. The women's committees served an important function in sustaining interest and providing financial support. In 1960 their activities provided \$18,500 toward the Institute's support, but these activities were occasionally in conflict with each other and with the operation of the school. With the shortage of space, classes were shuttled to make room for an auction, rummage sale or tea. Cooperation on the part of the administration and membership brought about a more careful planning of events and the situation was largely corrected. The later building of the Student Center made it possible to remove all conflicting exhibits and other events from Vanderslice Hall.

Up until 1960 there was a situation whereby the activities committees responsible for fund-raising projects controlled the funds they raised. The Dormitory Committee determined how its money would be spent at Goffe House; the Fireside Committee had authority over the granting of its scholarships.

In January, 1951, the matter of the advisability of the membership committees maintaining an outside bank account had been raised. It was felt that these funds should be deposited in the regular accounts of the school for auditing purposes but earmarked for the committee.

This policy created so much opposition that at its next meeting the board passed a resolution declaring that "The committees are to keep separate bank accounts, audited by the school auditors, the committees are to control their own policies, set their own goals after consultation with school officials." (The board also at this time passed a resolution that committee chairmanships should be limited to two years' tenure.) The North Central report was critical of such procedures of having funds outside the jurisdiction of the Institute. This was now changed.

In March, 1963, the membership committees were given the right to select their own chairmen, their selections subject to final approval by the Executive Council. Heretofore these chairmen had been appointed by the Activities Chairman with the approval of the Board. The Board also said that many events of the Art Institute should be "friend-making" rather than fund-raising, this being primarily the responsibility of the Board of Governors.

More adequate housing for students was a necessity. Through the efforts of the administration, a loan of \$820,000 was secured from the Federal Housing and Home Finance Agency. The forty-year loan is to be paid for from revenue from the Student Living Center thus built. One wing of the twin building accommodates eighty boys, the other eighty-four girls. The wings are connected by a joint lounge and cafeteria and the building includes a library, the Charlotte Crosby Kemper Gallery, and conference rooms. A building fund of \$150,000 was raised by friends of the Art Institute for equipment and improvements of the physical plant. These facilities bring the Kansas City Art Institute and School of Design up to top rank among art schools as regards physical plant.

Senator Stuart Symington was the principal speaker at the groundbreaking ceremony October 29, 1962, with 300 persons attending. The Senator praised the accomplishments of the Institute "in that it offers design knowledge to business and industry and has proved hometown art can be as valid and meaningful as any produced in highly advertised studios of New York and Paris. The school has served the city well in the transformation of a frontier town to a modern metropolis with a great future."

After many frustrations, the building was officially opened in the fall of 1963 with a reception for members and friends of the college. The Charlotte Crosby Kemper Gallery's inaugural exhibit was the paintings of Charles Burchfield, selected by Mr. William Paul, Director of Exhibitions.

Plans for the future projected the expansion of Epperson Hall to accommodate 400 to 500 people, and envisioned the restoration of Vanderslice Hall more in keeping with its original decor.* The newly-formed Vanderslice Committee began the project of converting the former galleries in this building to a traditional reception area. In the summer of 1963 the administration offices in Vanderslice were reorganized and re-modeled.

The Student Center Building solved the requirements of an adequate library facility, while a grant of \$12,000 (\$1500 from the Carnegie Foundation) brought its contents to a higher level.

*President Morgan's report

Also following the Coffman-Lubbers report, the school turned its attention to improving conditions of student life. Traditionally, little responsibility had been assumed for housing, food, health, recreation, after-class study or studio facilities, though from time to time concern had been expressed, as in 1951 when a member of the School Committee recommended that the school consider ways to fill in gaps in student living needs "not only to do with spiritual but also with general cultural interests."

Shortly after that a student lounge had been provided in the basement of the Irving Building, which the Alumni Association agreed to help furnish. General student assemblies for the airing of grievances were scheduled in 1952 and it was noted that drinking on the campus was a problem. During the last decade, however, a younger student body well motivated toward serious study has developed.

Now with the Student Center a reality, many student life shortcomings were remedied. Studios and the library were kept open for night study and studio work. Previously a five o'clock closing hour was observed.

In September, 1961, a student health program was instituted. Hospitalization and surgical benefits were provided with provision for house calls by a physician as well as office visits to a doctor.

New responsibilities were assumed by the office of the dean as to the social and cultural education of the students. Student activities were coordinated with the Student Council. An orientation and convocation program was provided.

A voluntary retirement insurance program for the faculty was adopted in 1958, later extended to all employees with the Institute two years. In it, the employee contributed five per cent of his monthly compensation and this amount was matched by the school. The retirement age was set at sixty-five but could be extended to seventy years at the discretion of the Board. Faculty and employees had voted to go under Social Security in 1950.

Faculty salaries were raised eighteen per cent for the 1962-63 year with a minimum of \$6200 for all teachers with ten years' teaching experience. A sabbatical leave program was adopted whereby each academic year one faculty member with five years in residence was eligible for one-semester leave at full pay or a one-year leave at half pay. Allowances for faculty research and travel were increased.

In 1962, a bequest from the will of Charles T. Thompson added \$50,000 to the Development fund for a permanent structure. The new library will be named in his honor.

Admissions and standards were raised; all entering students were screened, each was required to appear in person for a faculty interview and to take a "college qualification test." They entered on a full-time four-year basis as candidates for Bachelor of Fine Arts degrees with 136 hours required for graduation, thirty of these in liberal arts, credits to be given on a normal college basis. The curriculum was completely rebuilt and additions made to the staff.

Photography in the Graphic Arts Department was expanded; Sculpture became one of the best equipped such departments in the United States; Ceramics was added and the Printing and Typography Department was enlarged. The Fashion Design course was dropped and the Department of Design for Interiors was placed under the Department of Industrial Design.

In 1962-63, recruiting trips by an assistant to the Dean of Admissions were extended so that high school interviews were held in Houston, Fort Worth, New Orleans, Shreveport, St. Louis, Chicago, Detroit and New York. A grant of \$24,000 increased the available loan fund for deserving students. Then on December 9, 1963, the Ford Foundation awarded the college a \$55,000 grant over a five-year period for scholarships up to \$1500 a year to talented students in painting and sculpture.

By 1963 the school was in a stronger financial position. Additional services increased expenditures twenty-three per cent from 1957 to 1963 but total income for the period increased twenty-nine per cent. The school was practically breaking even on an operational basis, and was not quite so dependent on gifts and grants, these providing fifteen per cent of the operational budget.*

However, the overall financial picture was not one of security, due to the fact the endowment had increased very little in thirty-five years. The school had 240 students, it was pointed out, yet the same services and staff could provide for 500 with very little increase.

The 1962 fall fact-finding sheet showed that in addition to the 240 full-time students, there were 425 enrolled for classes that met two evenings a week and on Saturday mornings. Costs for a student to attend the Kansas City Art Institute and School of Design were listed as: tuition \$700; supplies \$100 to \$150; dormitory and two meals, \$550; lunch costs about \$120 a year. The school was operating on an annual budget of \$288,000. Forty students received B. F. A. degrees in June, 1962.

Graduates were being readily placed in employment. Of the thirty-one graduates of the class of '61, for instance, two became college instruc-

*President Morgan's report

tors, six were in graduate school and four under fellowships. Two were in the army and the others were engaged in professional art careers.

The administration continued to emphasize the cultural environment of the student. Monthly exhibits of living artists, designers and architects were arranged and a program of presenting visiting artists and scholars was undertaken. The carriage house at Goffe House was renovated and furnished to provide living quarters for a visiting professor or artist in residence. Goffe House provided expanded studio space for classes.

The college joined with other institutions of learning in the area to form the Kansas City Regional Council for Higher Education.

The National Association of Education Administrators held its convention in Kansas City in March, 1963. A tour of the Art Institute was held for interested teachers and administrators and 180 attended the two-hour demonstration in sculpture given under the direction of Dale Eldred, wood blocking, etching and silk screen demonstrations under Eugene Jemison, drawing class with William McKim, Foundation Two and Three-Dimensional class under Mrs. Eleanor DuQuoin. Visitors who attended represented areas from coast to coast.

The Art Institute submitted a preliminary application for membership to the North Central Association of Colleges and Secondary Schools in 1961. This was a 227-page self-study which was approved by the executive committee of North Central in the summer of 1962 with the Art Institute made a candidate for membership. The examination was set for December 1963.

At long last the school was then visited by three examiners for North Central. The team was composed of Dr. Richard Doney, assistant dean of the College of Liberal Arts, Northwestern University, chairman; Dr. Jerry Hausman, chairman of the Department of Arts, Ohio State University; Urban Couch, assistant dean of the Minneapolis School of Art.

The Committee submitted a favorable report. President Morgan was asked to appear before the North Central Commission in Chicago on April 5, 1964.

The Triumph of Accreditation

On April 8th came the word. The Kansas City Art Institute and School of Design became fully accredited, one of the 470 member schools of the North Central Association of Colleges and Secondary Schools, its credits exchangeable with these colleges and universities and all other major educational institutions of the country. It is one of only twenty-seven art schools and colleges in the United States with both professional and college accreditation.

The approval was made retroactive to 1960, so that the graduates of the class of 1964 would receive the accredited degree.

President Morgan, whose skillful leadership had played a major role since 1960 in the achieving of the long-sought goal, in an interview in the Kansas City Times, said "With this accreditation and with the anticipated greater support of the Greater Kansas City community, the Art Institute will make great strides in becoming an important resource of this area."

It was pointed out that the accreditation would make the school eligible for research grants, scholarships and matching funds grants from private foundations as well as state and federal funds for capital improvements.

Earle K. Badford, Jr., chairman of the board of governors, predicted that, with the accreditation as an added attraction, the school's enrollment would reach 600 by 1970.

From its beginning as an urge toward culture and civic betterment in a new city, the Art Institute, through the dedication, skill and talent of its supporters, leaders and faculty, and the achievements of its students and alumni, has become a significant part of one of today's great urban communities.

Its professional program and facilities have grown while meeting the educational challenge of each generation. Here young students find the way to self-expression, the knowledge of how to create beauty, to earn a living, to lead a fulfilling life.

Here the people of the city, from school children to connoisseurs, come to look at art and to learn. From here come well trained and talented persons equipped to work in urban, graphic and industrial design, in teaching and other creative fields.

Now a great milestone had been reached and the Art Institute could look forward to its centennial, not so many years in the future, with assured optimism.

Kansas City Art Institute and School of Design

SCHOLARSHIPS AND AWARDS — 1963-64

Burd & Fletcher Company Scholarships. Two \$350 scholarships given by the Burd & Fletcher Company.

Faultless Starch Company Scholarship. A \$700 scholarship given by the Faultless Starch Company, awarded to an entering freshman.

Fireside Scholarships. Five \$700 scholarships and ten \$350 scholarships given by the Fireside Committee of the Kansas City Art Institute, awarded on the basis of scholastic merit and need.

Mrs. A. B. Gernes Honor Scholarship. A \$550 scholarship given by Mrs. A. B. Gernes, awarded on the basis of scholastic merit to an outstanding student currently enrolled.

Hallmark Scholarships. Three \$350 scholarships, given by the Hallmark Education Foundation, awarded on the basis of merit and need.

Harzfeld's Scholarship. A \$700 scholarship given by Mr. Maurice S. Breyer, Mr. Lester Siegel and Harzfeld's, awarded to an entering freshman.

L. Russell Kelce Scholarship. A \$750 scholarship given by Mrs. L. Russell Kelce, awarded to an entering freshman student.

Ted Larsen Scholarship. A \$350 scholarship given in memory of Mr. Larsen awarded to a student on the basis of merit and need.

The Edwin T. Meredith Foundation Scholarship (Meredith Publishing Company). A \$700 scholarship awarded to a promising sophomore student electing to begin a major in Graphic Design.

Moyer-Crandall Scholarship. A \$350 scholarship given by Moyer-Crandall Studios, Inc., awarded to a student on the basis of merit and need.

Earle K. Radford Scholarship. A \$350 scholarship given in memory of Mr. Earle K. Radford, awarded to an undergraduate of promise.

Roy A. Roberts Scholarship. A \$500 scholarship given by Mr. Roy A. Roberts, awarded to a student in the sophomore, junior or senior year.

Estelle Berkowitz Schneider Scholarship. Two \$350 scholarships given by the Tension Envelope Foundation in memory of Mrs. Schneider, awarded to students in the sophomore, junior or senior year.

Scholastic Art Award. A \$700 scholarship awarded in national competition to a student selected by a jury in New York City.

Sketch Box Scholarship. A scholarship given by the Sketch Box Committee of the Kansas City Art Institute, awarded to an entering freshman on the basis of merit and need.

Mrs. Harold Smith Scholarships. Two \$500 scholarships given by Mrs. Harold Smith to be awarded to a student on the basis of merit and need.

Kansas City Art Institute Merit Scholarships, \$350 each. Awards are made on the basis of grade average, studio performance and financial need.

All scholarship recipients are selected by the Scholarship Committee of the faculty of the Kansas City Art Institute, with the exception of the Scholastic Arts Award.

Kitt Sapp Memorial Grant. A \$50 partial grant toward tuition, given by the Community Art Association of Independence, Missouri, in memory of Mr. Sapp, to be awarded to a first or second year student from Jackson County, Missouri, outside the limits of Kansas City.

Margaret Allen Barnett Memorial Plaque. Awarded to the highest ranking senior in memory of a former dean of students. Founded by the S. D. Club of the Grace and Holy Trinity Cathedral and by the Alumni Association of the Art Institute.

Peter T. Bohan Drawing Award. \$50 first prize, \$25 second prize, \$10 third prize, to encourage disciplined drawing study. Juried by Mrs. Peter T. Bohan and two drawing instructors from the faculty.

Mildred W. Hammond Award. \$25 award given by alumni of the Art Institute, to honor Mrs. Hammond who retired in 1961 after 32 years on this faculty. Awarded annually by the faculty to the most promising first-year student in the Foundation Department.

The Frances M. Logan Memorial Purchase Award. A \$50 purchase award for a watercolor selected by the Director of the Nelson-Atkins Gallery for the Friends of Art Collection.

D. W. Newcomer's Sons Purchase Award. A \$125 purchase award for a painting of a Kansas City subject, selected by D. W. Newcomer's Sons.

The Alcoa Student Merit Award. A grant by the Aluminum Company of America of \$1,000 to the Industrial Design Department to be used at the discretion of the department head. This amounts to 1000 pounds of aluminum for student projects.

THE FACULTY AND THE STUDENTS

The story of the students and the faculty who have made up the life of the Art Institute throughout the years has not been as well documented as the community and membership aspects of the school. It has been necessary to search back through clippings and to talk with persons who have had long association with the school to get some picture of the atmosphere and the personalities of those who have been a part of it.

Mention of names of faculty members and alumni in this section is not by any means meant to be comprehensive — they are simply persons about whom some information was available or was remembered. Many persons with year-by-year contacts at the Institute could no doubt add scores more names and incidents.

Perhaps the pivotal point in the history, academically speaking, was 1947, when a charter was granted to the Kansas City Art Institute by the state of Missouri, whereby degrees of Bachelor of Fine Arts and Master of Fine Arts could be awarded.

In the earlier days it was a professional school in the sense that instructors were practicing artists, not teachers or professors. Grades and even attendance records were scantily kept, students advanced each according to his own ability, and there was no award or diploma for graduation.

Daniel MacMorris, noted Kansas City artist, and James Roth, conservator at the Nelson Gallery, who are alumni of the art school, agree on this. The classes were there for those who wanted the teaching. A student attended as long as he felt the need for training, his only diploma a possible letter of recommendation from an instructor.

However, William W. McKim, faculty member since 1945, who attended in the thirties and again in the early forties, remembers that grades were kept and a certificate given upon completion of the courses.

A catalogue as early as 1922 states that a Student Council "with the aid of the faculty planned and carried out various receptions, lectures, musicals, dances, hikes and picnics, culminating in the annual Art Students Ball". And today's Student Council performs a modern version of the same program, at present movies, mixers, etc. — and there is still the Student Beaux Arts Ball, with a parade through the Plaza and to the campuses of other colleges in the city.

The "Thieves' Market" where student art works are offered for sale is traditional.

The annual chili supper, when faculty and staff serve and clean up, brings students and their families, faculty members and wives together.

Among unusual activities that have from time to time been undertaken by the student body, and have come down in the records, are these—

In 1916 the students raised more than \$2000 to buy a bronze statue, "Descending Night", by Adolph Wienman. It now stands on the third floor landing in Vanderslice Hall.

A dramatic presentation, "The Daimio's Head," a Japanese fantasy, was presented December 21, 1921.

Lionel Barrymore was a visitor at the school in 1922, and students sketched him as he addressed them.

The annual exhibit of student art was opened with a medieval fair, a costume event, in May, 1929.

The class of 1948 put out the first annual. An appraisal in that volume declared that "Today the Institute has risen to new heights; it has grown stronger and stronger until it is now one of the leading art schools of the country."

In October, 1941, Mr. Keith Martin, director, reported a decrease of twenty-four students in enrollment but only slight difference in tuition fees, indicating "the decrease is mostly of the dilettante class."

The interior decorating department took a trip to New Orleans and Natchez in 1950. On another occasion, instructors Ted Seligman and William Paul took a chartered bus load of twenty students to visit buildings of outstanding architects in Chicago and Racine, Wisconsin.

With the new dormitories for students completed in 1963, some picturesqueness will go from the scene as regards student housing. Several references to "Higbee House" were found. This, according to Mr. James Roth, who lived there (met his future wife and married there as well), was a large rooming house at 4037 Warwick, where in the twenties and thirties, eighteen or nineteen young men and women, some students, some employed, lived under a benevolent landlady, Mrs. Higbee. A small upstairs kitchen provided the means for the tenants to cook large and thrifty pots of stew for all, and the atmosphere was a happy and congenial one. More recently a rooming house near the campus was known as the zoo, due to the type of accommodations offered, and the peculiarities of some of its inmates.

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John David Patrick in 1912 had a studio and a small school of students at 914 Grand Avenue. In 1914 he joined the faculty of the Art Institute and remained as painting instructor until 1937, beloved and esteemed. In 1889, he had as a young artist won a first class medal and great fame at the Universal Exposition in Paris with his large painting entitled "Brutality", a powerful depiction of a man beating a horse. It was hung in the Paris Salon and later in Munich and its subject was the eventual cause of laws against cruelty to animals being passed in France.

The canvas finally, after years in storage, was reclaimed by Logan Jones of Kansas City and for years hung in The Jones Store Co. It was later cleaned and restored by Daniel MacMorris, who has been a pupil of Mr. Patrick. It is now in possession of Mr. Patrick's family. It was shown to the public in 1961 at the Broadway-Valentine Mall.

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Monte Crews, commercial art instructor in the twenties, is remembered as giving a very professional course. He was not only an excellent illustrator and teacher but had contacts with eastern publications and commercial firms so that his students enjoyed good success in placing their work later. These included John Falter (*Saturday Evening Post* covers), Emery Clark, Robert Harris, Richard Lyon.

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Students at the Art Institute were proud to have studied under Ernest Lawson, one of "The Eight" who brought impressionism and modern art to the American consciousness and who showed at the famous Armory Show in New York in 1913.

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Mildred Welsh Hammond started to school at the Art Institute in 1924, then became a faculty member. In thirty-seven years she taught almost every course offered except fashion design, industrial art and interior decorating. She retired in 1961 to live in Santa Ana, California. The Institute set up a \$25-a-year scholarship award in her name.

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Arleigh "Albert" Runyan joined the staff in 1934 as Superintendent of Buildings, retired in December, 1960. Among his innovations — electrically heated model stands in use through the school, metal lockers and the folding coatracks used for Fireside events. He received national acclaim for a car trailer he designed called "The Alaskan."

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In 1950, a Distinguished Alumni Show at the Institute featured works of Walt Disney (who once attended Saturday children's classes and was awarded an honorary degree at the Seventy-Fifth Anniversary Observance of the school); John Falter, Joseph Meert, Gilbert Bundy, Robert W. Dongios, Ken Riley, Robert Harris, Fred Irwin, William Teason, illustrators; Theodore Wahl, lithographer; Reynolds Weidemar, etcher.

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A stir was created in 1922 when a painting by Daniel MacMorris, "Woman with a Mirror" disappeared from the Institute. The painting had won a blue ribbon at the Missouri State Fair. At that time a young woman said to have remarkable psychic powers was creating a sensation in Kansas City. In an audience before which she was answering questions,

Mr. MacMorris asked her about his missing work. "Someone whose initial is 'A' has it," Miss Dennis said, but was unable to give any more of the name. "But it will be returned." Later the wife of a shell-shocked war veteran, a student, whose name did begin with "A", recognized the painting among her husband's things, and insisted he return it.

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Daniel MacMorris, painter, gave \$100 for the first scholarship given by the Institute, in 1922. Gertrude Freyman won it, later joined the faculty, is now a practicing artist in Kansas City.

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"Tramp models," often carnival or circus performers, were used when available by the Art Institute. Such models made cross-country tours, booking themselves in advance to artists and art schools, but the profession has largely died out since the fifties.

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The Alumni Association held its first dinner meeting October 1, 1949. Mr. A. E. Weishar was president. Plans were made to hold an alumni exhibit at the Institute, and to sponsor a scholarship fund. Two \$50 contributions to such a fund were made. Fifty-nine alumni attended.

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"As a Speckled Bird," a novel by Annabelle Johnson, published in 1956, was presumed to be based on life around the Art Institute. Edgar Johnson, Mrs. Johnson's husband, was a member of the faculty.

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In 1952, the Institute bought a bus accommodating thirty, for field trips of the painting, water color and sketch classes.

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Much art work that is seen by thousands of Kansas Citizens daily has been done by Art Institute faculty or alumni.

Robert Merrill Gage, instructor in modeling and sculpture, created the police memorial statue which stands at 59th and The Paseo. The Kansas City Post had promoted a campaign to raise \$10,000 for this piece to honor policemen fallen in the line of duty . . . Daniel MacMorris did the murals for Sears' Plaza Store and for the Liberty Memorial . . . Wallace Rosenbauer, instructor and director, is the creator of the crucifix on the Calvary Lutheran Church, 75th and Oak, also the sculpture for St. Francis Xavier Church, 52nd and Troost . . . Frederic James, painting instructor (1946) did the mural in the Co-op Building, North Kansas City . . . Ross Eugene Braught and Wallis Alexander Bailey, painting instructors, did the murals in the Music Hall of the Municipal Auditorium . . . Gertrude Freyman and Janet Garvey, alumnae, did the murals in the Trail House Restaurant.

David Runnells, architect, alumnus, is the designer of many progres-

sively styled buildings such as that at 73rd and Roe . . . He is the architect of the Irving and Volker Buildings. Don Wilkins sculptured the piece at Indian Lane and Wenonga Road . . . Jac Bowen did the sculptures at the Landing . . . William W. McKim, instructor, designed backgrounds for the Missouri Mammals Exhibit, Kansas City Museum . . . Elidio Rocha, architect and Dale L. Eldred, chairman of sculpture, created the design for the children's playground at 27th and Madison . . . Bill Hammond did the metal and glass mural, City National Bank Building . . . Rod Cofran did the mural in the K.C.A.I. cafeteria . . . and, of course, most famous of all, the Thomas Hart Benton murals, notably in the Missouri State Capital and the Truman Library.

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Fletcher Martin, painting instructor in 1941, is represented in the permanent collections of the Metropolitan Museum and the Library of Congress . . . Ferdinand E. Warren's painting, "The Harbor", was bought by the Metropolitan Museum . . . Ross Eugene Braught's canvases are also represented in noted galleries . . . Lee Mullican, '46, '47, exhibited at at Willard Galleries in New York . . . Robert E. Bailey, M.F.A. '48, exhibited at the Jacques Seligman Gallery, N. Y. . . . Joseph Meert, assistant to Thomas Hart Benton on the faculty, was the winner of the 1950 J. Henry Schudt Award . . . Frederic James, painting instructor, has won awards in national exhibits and has had one-man shows at the Nelson Gallery and in New York . . . Julius Schmidt is listed as one of six leading American sculptures by the Arts Club of Chicago and the Milwaukee Art Center . . . He has works in the Whitney and the Museum of Modern Art, New York, and the Nelson Gallery as well as many private collections . . . Jack W. Henderson won a Pulitzer prize, \$1500, in 1955, also has held a Fulbright Fellowship . . . The art of Robert Rauschenberg, a student in 1947, was the subject of a profile in the New Yorker Magazine February 29th, 1964.

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Doris Lee and Janet Turner are well known names on the national art scene, both K.C.A.I. alumnae . . . Gale Stockwell, Louis Reeves, Edna Marie Dunn and the late Dale Beronius stayed in the Kansas City area to make notable careers . . . Bob Camblon, who won a Fulbright after leaving Kansas City, now is on the University of Illinois art faculty . . . John de Martelli is remembered as a distinguished painting instructor . . . the Art Institute Review has mentioned Stuart Eddy, Merle Ozier, Jane Hill and James Devin among distinguished alumni . . . Lucy Drage, successful interior decorator, is both an alumna and a leader in membership activities . . . She was a student when the school was at 12th and Main . . . Lee Richard Cummins, student in 1951, had his porcelain work

compared with rare Chinese pieces in the Gallery by Lawrence Sickman, curator of Oriental Art, Nelson Gallery . . . Gary A. Yarrington, former student, is curator of exhibits, Davenport, Iowa, Museum; designed exhibits for the Truman Library, held a sculpture show of thirty pieces, Lawrence Gallery . . . Robert Graham, student under Benton, is a teaching associate, U.M.K.C., held a show of retrospective drawings there in 1963 . . . Don Branham is identified with Hallmark Contemporary cards, originated the "Mad Bomber" cartoons, illustrated Ogden Nash's book, "The Miraculous Countdown" . . . James E. Seidelman, '52, was given the "Young Man of the Year" award by the Junior Chamber of Commerce; he is educational director for the Nelson Gallery.

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Men distinguished in their fields have served as directors of the Kansas City Art Institute, but biographical material is lacking on many of them. Among those about whom personal facts are known are Virgil Baker (1920-22) who had been curator of painting at Carnegie Institute of Art, Pittsburgh, and Corcoran Gallery, Washington . . . H. M. Kurtzworth (1922-24) associate director, Chicago Academy of Fine Arts . . . R. A. Holland (1924-43) also curator of Nelson Gallery for a time, much beloved by students . . . Rossiter Howard (1934-41) had served as an art director in Paris, educational director, Minneapolis Institute of Arts . . . Keith Martin (1941-44) highly successful painter . . . Wallace Rosenbauer (1946-48) noted sculpture, also an alumnus of K.C.A.I., versed in almost every phase of art, now curator, Stamford, Conn., Museum . . . David L. Strout, came to Art Institute from Rhode Island School of Design and returned to it after an outstanding tenure here.

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Andrew W. Morgan, the current president, came to Kansas City from the University of Mississippi where he was chairman of the department of art and director of the University Gallery. He maintained a painting studio in New York for ten years after attaining an M.F.A. degree from the University of North Carolina in 1948. He has been an art reviewer for the *Saturday Review of Literature* and for *Interior Design*; he has a broad background as an art educator. He has exhibited in the New England Annual, Boston Arts Festival, Mid-South Annual, Allison Wells Art Colony, Stamford, Conn., Museum and Pietrantonio Gallery, New York. He is a member of the Board of Directors, National Association of Schools of Art, and the Kansas City Regional Council for Higher Education.

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Eliot S. Berkley brings a masters degree from Harvard and a Ph. D. from Princeton to his position of dean of students. He came to the Institute in 1956.

GENERAL MEMBERSHIP ACTIVITIES

In the years preceding the move of the Art Institute to Vanderslice Hall in 1928, there are few written records such as minutes of board meetings or chronicles of membership doings. There are some newspaper items mentioning exhibits when tea was served, while the school was housed in the Toll home. Sometimes there is a note that a trustee entertained other trustees and wives.

The first organizational chart is found in the minutes of the executive board of the Entertainment Committee. The first meeting of this group was held January 15th, 1932. Those present were Wallace C. Goffe, chairman; Mrs. Albert I. Beach, vice-chairman; Mrs. Charles M. Bush, Mrs. Franklin D. Crabbs, W. Rickert Fillmore, Mrs. Hal Gaylord, Mrs. John A. Prescott, R. A. Holland, the director, and Mrs. Mary M. Miller, membership secretary.

Mr. Goffe stated that when he was appointed chairman he was admonished by the board to "keep something doing at the Art Institute." Judging by the activities planned and held by this group, the instructions were followed implicitly.

The sub-committees mentioned and their chairmen were:

- Mrs. John A. Prescott — Social Functions
- Mrs. Hal Gaylord — Hospitality
- Mrs. James S. Agnew — Attendance (telephone)
- John Guild — Publicity
- Marvin L. Orear — Membership
- Mrs. Albert I. Beach — Outdoor Committee
- W. Rickert Fillmore — Indoor Committee
- Mrs. Charles M. Bush — Music

A wide variety of interests was to be encompassed in the planning. Events mentioned as having been a part of the "outdoor studio" program included a six-week outdoor art class; a "Smock Snack" (all guests wore artists' smocks); Easter Egg Hunts, a Maypole Dance; tree planting ceremonies, Christmas carols by Country Day School students. A program of "living pictures" reproducing art masterpieces was a highlight.

It was reported that some outdoor functions had to be rescheduled to avoid conflict with open air vocal classes conducted by Mme. Schumann-Heinke at the nearby K. C. Conservatory-Horner Institute.

Sunday afternoon teas, lectures, musicals, previews and exhibits attracted attendance as high as 2,018, and each Sunday a "Tell-Me-A-Story Hour" was held by Mrs. Irene Sloan for children of members.

Plans for a permanent outdoor stage were blocked by objections of neighbors in the Warwick area.

Over the years new committees were formed and older ones dropped. The roster of officers in 1942 read:

Mrs. Walter B. Richards, Chairman of Membership Activities

Mrs. John J. Fennelly, chairman teas committee

Mrs. John F. Downing, chairman library committee

Mrs. T. J. Strickler, chairman music committee

Mrs. Edward Buehler Delk, chairman Fireside committee

Ralph L. Adams, chairman membership committee

An elaborate picnic supper, bazaar and entertainment called "Come to the Fair" was staged by the Outdoor Studio Committee.

Committees appointed by the board for the 1944-45 year were:

Mrs. Walter B. Richards and Mrs. Lester T. Sunderland, co-chairmen, Activities Advisory Committee

Mrs. Lester T. Sunderland, Dormitory Committee

Mrs. Percy E. McCarthy, Fireside Committee

Mrs. T. J. Strickler, Music Committee

Mrs. Jay Tschudy, Teas Committee

Mrs. Walter B. Richards, Garden Club Committee

Mrs. Delon A. Williams, House Committee

Other activities of the forties that were mentioned include: the Annual Spring Flower Festival in Epperson Hall, when costumes designed and modeled by students were shown. An annual fashion show was revived in 1946 with Mrs. Lester T. Sunderland and Mrs. Walter B. Richards as chairman of the first such event since the war. Mrs. A. B. Gernes was chairman of the Apparel Association, arranging with merchants for costumes to be shown. The 1947 fashion show was headed by Mrs. Herbert O. Peet and Mrs. Richard R. Nelson. Mrs. Harry F. Montgomery was also chairman of a number of these shows.

Musical programs were planned by Mrs. T. J. Strickler, Mrs. J. Milton Mellier was chairman of the fine arts committee and Mrs. J. S. Lerner headed the "fashion design" programs.

An outstanding benefit event of 1963, sponsored by the combined committees of the membership, was the showing of the Harry A. Winston Company "Rare Jewels." The showing was in the Vanderslice galleries and Epperson Hall. This project netted \$3,500 which was added to the fund for furnishing the Student Living Center.

Such events as these were all-membership activities, in which all committees cooperated, for the participation of the membership at large.

Women's activities chairmen of the institute:

Mrs. Walter B. Richards, honorary chairman

Mrs. Lester T. Sunderland (now Mrs. J. D. Simmons)

Mrs. Harry M. Gambrel Mrs. Charles Wood Arnold

MEMBERSHIP COMMITTEE

The Membership Committee came into being October 26, 1928. During its first years there was a concerted drive to interest citizens in the Art Institute and the list of trustees and members reads like a "Who's Who" of Kansas City civic and cultural leaders. They were ably assisted by Mrs. Mary M. Miller, membership secretary.

The first Membership Committee was composed of:

R. Bryson Jones, Chairman

R. J. DeLano

Mrs. Fred Vincent

John M. Guild

Mrs. Blatchford Downing

Gus D. Welch

Mrs. Ingraham D. Hook

R. A. Holland

Miss Virginia George

In January, 1929, Mr. DeLano and W. Rickert Fillmore were made co-chairmen with Mr. Jones.

In 1932 the Membership Committee was made a sub-committee of the Executive board of the Entertainment Committee and did not again have a separate identity until 1954 when a woman's Membership Committee was authorized by the Board of Governors.

Officers of the committee since then have been:

1954 — Mrs. Charles M. Bush, chairman

Mrs. Edwin Henry Schorer, co-chairman

Mrs. Mary M. Miller, membership secretary

1956 — Mrs. Glen C. Speakman, chairman

Mrs. Grace Kirwan, membership secretary

1959 — Mrs. Gloria Stover Ingram-Eiser, (now Mrs. D'Arumale Fitz-Townsend) chairman X

Mrs. A. E. Hall, co-chairman

1960 — Mrs. A. E. Hall, chairman

Mrs. Richard S. Wyler, co-chairman (Mrs. Nat Denebeim)

1961 — Inactive

1962 — Mrs. J. L. McKee, chairman

Mrs. Fred C. Umstatter (Mrs. Frederick W. Muller) co-chairman

1963 — Mrs. Robert Plotsky, chairman

Mrs. Nat Denebeim, 1st vice-chairman

Mrs. Samuel A. Campbell, 2nd vice-chairman

Mrs. L. V. Hites, 3rd vice-chairman

There was a time when the survival of the school depended upon membership — the Membership Committee was its lifeline.

Sponsoring few projects of its own, this group worked with the other committees in promoting activities to interest the community in the Art Institute. Campaigns were held and medals awarded to individuals and groups securing the most new members. An annual champagne supper was given for several years in the garden of Mr. and Mrs. Cornelius Roach, Jr., when new members were entertained and awards given to hard-working committee personnel.

A recent social event has been the annual Christmas party given by Mrs. J. W. Putsch for the Membership Committee and guests.

The committee in December, 1963, took the name "Paletteers". Mrs. Ewing M. Kauffman coined this new name for the group.

The new Mrs J W Putsch
is taking over this
affair

GARDEN CLUB COMMITTEE

The Garden Club committee was established in 1930 — its forthright purpose “to keep the entire grounds of the Art Institute in good condition.” Mrs. Walter B. Richards was the founder.

The Institute had acquired eight and a half acres of grounds with the gift of the Meyer property by Mr. Vanderslice in 1927; Mrs. Epperson’s gift added not only two buildings but another acre of ground in 1933; and three more acres were acquired in the Wallace C. Goffe gift of house and grounds in 1944.

Since care and maintenance funds were not available otherwise, the importance of the Committee had increased with these additions of more acreage.

At first the Garden Club Committee functioned as a true garden club, holding meetings with speakers to give advice on good gardening practices. S. Herbert Hare, architect, was the most frequent speaker. In 1944, the Committee entered a prize-winning exhibit at the flower show of the Kansas City Garden Club. It had flower shows at the Institute and a special money-raising project was a display of table arrangements for outdoor living. Other benefit events have been a Steer Auction and “Christmas Around the World.”

The Committee requested Mr. Hare to make a survey of the kinds of trees on the Institute grounds, which had been elaborately landscaped by Mr. Meyer when he lived there.

In December, 1948, Mr. Hare made his report as follows:

DECIDUOUS TREES

Box Elder	Maidenhair Tree
Japanese Maple	Honey Locust
Norway Maple	Shagbark Hickory
Sugar Maple	Sweet Gum
Schwedler’s Maple	Tulip Tree
Wier Maple	Saucer Magnolia
Red Maple	Bechtel’s Crab
Horse Chestnut	Mulberry
Ailanthus	American Plane Tree
European Weeping Birch	Red Oak
Hackberry	Little Leaf European Linden
Redbud	American Linden
Yellowwood	American Elm
Paul’s English Hawthorn	Scotch Elm
European Purple Birch	Tree Lilac
Black Haw	Golden Rain Tree
White Ash	Willow

FRUIT TREES

Plum

EVERGREENS

Red Cedar
Norway Spruce
Blue Cedar
Pfitzer Juniper

Mugho Pine
Austrian Pine
White Pine
Scotch Pine

Both men and women may be members of the Garden Club Committee, whose annual dues are \$5 over and above Art Institute dues.

Chairmen of the Garden Club Committee have been:

Mrs. Walter B. Richards

Mrs. Roland H. Record

Mrs. Joseph S. Atha

Mrs. George Van Voorst (Mrs. John P. Hanback)

Mrs. William H. Foster

Mrs. William Harold Hoover

Mrs. Ken Dubach

Mrs. Frank Paxton

The Memory Garden was formed in 1952 while Mrs. Hanback (then Mrs. Van Voorst) was chairman. Donations to the Memory Garden are memorials or tributes and names of donors and those memorialized are hand-lettered in the Memory Garden Book. This was later called the "Memory Fund."

The patio in the Student Living Center was designated "Allen Court" in memory of Mr. and Mrs. Earl W. Allen. Eleanor Nichols Allen was an active member of the Garden Committee; a gifted gardener herself, she was responsible for the Japanese Garden which was later sacrificed when new buildings were added to the campus.

FIRESIDE COMMITTEE

"The purpose of the Fireside Committee shall be to interest the community in affairs of the Kansas City Art Institute and School of Design; to raise funds for the awarding of scholarships and work-grants; to aid the school financially and to promote all the Fireside Committee activities. (Art. II, Sec. 1, By-Laws, Fireside Committee.)"

The Fireside Committee was first activated as the Entertainment Committee in December, 1932, the dark time of the depression, when the Institute's finances were desperately inadequate and leaders of the school were seeking means to attract support.

At that time Wallace C. Goffe was head of the entertainment committee. Other members were Mrs. Albert I. Beach, Mrs. Charles M. Bush, Mrs. Franklin D. Crabbs, Mrs. John A. Prescott, W. Rickert Fillmore, Hal Gaylord, R. A. Holland and Mrs. Mary M. Miller, membership secretary.

Mrs. Beach was appointed chairman of a women's committee in charge of a campaign to attract members at a \$10 membership fee, to give them something for their money and to help maintain their interest in the objectives of the school. (For Mrs. Beach's own description of the origin of the "fireside" idea, see history section, page 12).

In pursuance of this aim, the first "Fireside Evening" (the use of the name was literal since they were held before one of the old fireplaces in Vanderslice Hall) was held December 11, 1932. The records show that on December 18, 1932, Mrs. Henry D. Ashley was co-chairman of the Hospitality Committee, called "Fireside", at a program when Paul Gardner, curator of the Nelson Gallery, was the speaker. At a later program, Mrs. Edward Keith was chairman of a supper. She was assisted by Tom Burke of the Baltimore Hotel and a meal was served of which hot oyster bisque was the piece de resistance.

Fireside evenings were held bi-weekly at first. Later it was the custom to hold them monthly, and for the 1962-63 season only three were scheduled. The suppers were not considered money-making projects. If there was a surplus at the end of the year the Board of Governors, in the early years, designated the renovating project for which it was to be applied.

Renewed May 7972

The range of subjects which have been presented at Fireside suppers throughout the years has been tremendous — often serious, sometimes for fun. There has been a program devoted to Abraham Lincoln on his birthday, musical programs and "sing fests," a Gay '90's costume event, a "Big Wig" evening when prizes went to the most original wigs or headdresses, famous personalities in many fields of endeavor have been speakers — the best that Kansas City's most ingenious program-planners and party-

givers could devise. An outdoor bazaar was held in 1947, and 1950 saw the inauguration of a series of Chuck Wagon dinners held in conjunction with the Saddle and Sirloin Club. At the thirtieth anniversary of the Fireside Committee, attended by 150 persons, Mrs. Lucy Drage was honored as the only original member still active in this area.

The Fireside Auction, now the largest single project of the committee, netted proceeds of \$12,105.00 in 1962. It has grown from an auction of trash and treasures held at a Fireside evening in 1946. Next there was a Christmas bazaar initiated by Mrs. Barat A. Guignon. Most items sold were made by members.

Almost anything one can name in the way of a salable article has been auctioned at "The Fireside." Every kind of antique and art object, but also dogs, a lamb, a black burro, hams and other foods, a rosewood piano, oriental rugs, doll clothes have been among the more unusual items on the auctioneer's block.

Mention "Fireside Auction" and it brings up the name of L. W. Donaldson who gave of his time and his notable talent as auctioneer to make the "Fireside" a success. In recent years Mr. Cecil Shopen and Son have been auctioneers.

A sponsors' coffee, held each year prior to the auction, is now an important source of auction articles, as well as scholarship donations.

The Fireside Committee today is the principal producer of scholarships for the Institute. More than \$115,000 has been given for this purpose, plus more than \$30,000 for other purposes. It has a membership of 60 women.

Fireside chairmen have been:

1932-40 Mrs. Albert I. Beach
1940-43 Mrs. Edward Buehler Delk
1943-45 Mrs. Betty McCarthy
1945-47 Mrs. Barat A. Guignon
1947-49 Mrs. Karl R. Koerper
1949-51 Mrs. Harry M. Gambrel
1951-52 Mrs. Ovid Jones
1952-53 Mrs. John M. Foster
1953-55 Mrs. Henry O. Koppang
1955-57 Mrs. Robert H. Hawley
1957-59 Mrs. George M. Lawler
1959-60 Mrs. Ray Davies
1960-61 Mrs. Charles Wood Arnold
1961-63 Mrs. Ken Dubach
1963- Mrs. George H. Welsh

helped
of students

DORMITORY COMMITTEE

When Mr. Wallace C. Goffe purchased the former Glover home at 4410 Warwick in October, 1944, and gave it to the Institute for a girls' dormitory, the building had been vacant for some time and had been used as a rooming house. While structurally sound, there was little else to be said for it. The lot was a jungle of overgrowth. Inside the house there was loose plaster, lack of paint and the dirt that accumulates in a neglected building.

These factors had been taken into consideration in the low purchase price of \$10,000. It was estimated it would take \$5,000 to put the building in shape. It was planned to house fifteen girls on the third floor, twenty on the second.

Thus the Dormitory Committee was created, to supervise these renovations. Mrs. Lester T. Sunderland (now Mrs. J. D. Simmons) was chairman. Members were Mrs. Laurence P. Engel, Mrs. Clifford Histed, Mrs. Charles M. Howell, Sr., Mrs. James E. Logan, Mrs. Walter B. Richards, Mrs. Robert Sutherland, Jr., Mrs. Charles T. Thompson and Mrs. Lucy Drage.

The committee accomplished wonders in a short time. Mrs. Ida B. Patterson was selected to be housemother and to operate the dormitory. Twenty girls lived under trying conditions as painters, plasterers and plumbers went about the job of making the old boarding house into a livable home. It was officially opened February 24, 1945.

Under the chairmanship of Mrs. Charles T. Thompson (1947), the Committee began holding an annual rummage sale. It was first held at the dormitory, "to buy accessories" for the house.

In January, 1948, a thrift shop, for the patronage of students, was opened in Goffe House. After a few years this project was dropped and all money-raising efforts concentrated in one large rummage sale held in the spring in Epperson Hall. This annual project grew to net from \$300 to \$1500, all proceeds being used for furnishings and maintenance of Goffe House.

With the influx of students at the end of World War II, when additional housing space was needed, the Committee also put into shape the girls' annex at 4343 Oak Street.

Two annual social events for the girls in residence in Goffe house were held — an annual dinner or tea, and a Christmas party when each girl received a gift from the membership.

Chairmen of the Dormitory Committee have been:

Mrs. Lester T. Sunderland (Mrs. J. D. Simmons)

Mrs. Charles T. Thompson

Mrs. Lucy Drage

Mrs. Purd B. Wright

Mrs. Laurence P. Engel

Mrs. C. Y. Thomas

Mrs. Leon T. Swan

Mrs. John A. Growdon

Mrs. Forrest D. Byars

With the new Student Housing Center occupied in the fall of 1963, the Dormitory Committee had completed its task. The Committee, anticipating this, voted itself out of existence in May, 1963, its members becoming charter members of a committee with a new program and a new name — the Vanderslice Committee. As its final act the committee voted to pay \$1,000 for the new doors that would close off the reception rooms in Vanderslice Hall.

SKETCH BOX COMMITTEE

In the summer of 1948 Mrs. Lester T. Sunderland, women's activities chairman, asked Mrs. Leon T. Swan to organize a women's committee to increase Art Institute membership. In accepting the chairmanship Mrs. Swan suggested that the committee have a wider scope. While increasing membership was to be its main purpose, it should also provide activities of interest to younger women.

The first members of the organization in addition to Mrs. Swan were Mrs. William B. Barry, Mrs. George Guyton Carkener, Mrs. Lawrence R. Jones, Mrs. James M. Kemper, Jr., Mrs. Charles J. Schmelzer II and Mrs. J. Kendall Shepard. These seven served as the first executive board of the committee. Mrs. Shepard suggested the name "Sketch Box" (an artist's crowded sketch box has many divisions and compartments to hold the various articles necessary for his work.) Judged by its numerous activities the auxiliary was aptly named.

Plans were at once formulated for securing new members through personal notes and calls and for monthly program teas to attract young women members or guests who were membership prospects. To finance these early teas each board member contributed a small amount to augment funds provided by the Institute. The beautiful teas and interesting programs proved an immediate success. At first the small number attending was accommodated in the Art Center (now the offices of President Morgan and Dr. Berkley). The events became so popular and the membership of the committee grew in such numbers soon only Epperson auditorium provided adequate space.

Presented monthly, October through May, these functions kept Sketch Box members in close contact with the school. Interspersed with outside speakers, many of the Institute's instructors were invited to speak and they provided some of the finest early programs: Fanny Fern Fitzwater, fashion design; Edward Laning, painting; Wallace Rosenbauer, sculpture; Erasmus T. Beall, Jr., decorating; Frederic James, water color. Former student Daniel MacMorris gave a program on portraits. The Institute's sound film "The Education of an Artist" was shown.

During its early years Mr. Symon followed the activities of this newest group with interest and frequently dropped in to hear the program and to enjoy a cup of tea. It is recalled with amusement the time he had the doors locked in his face. This unusual rebuff was forgiven when he learned a lingerie fashion show was in progress.

The committee had no dues so additional activities were undertaken to provide expense money. Short demonstration and lecture courses were

offered. Miss Mary Frances Carter of the faculty conducted an interior design class; Mr. Beall taught artistic and practical "do-it-yourself" courses; classes in millinery and ballroom dancing added variety. The small enrollment fees took care of the financial problem and the classes for members only also brought in new members who wished to enroll.

Other fund-raising projects were large luncheons with special programs, double fashion shows presented at a morning coffee and an afternoon tea. Summer programs for children of Institute members were offered free of charge for several years. The group also assisted at the annual fashion show; board members modeled original designs made by graduating students.

The committee in its third year found itself in the fortunate position of having funds beyond its needs and started making small gifts to the Art Institute. Though fund-raising was not an original purpose, at the end of the eighth year the auxiliary gave \$500 to the scholarship fund. They also contributed \$300 to the library fund.

In the spring of 1962, under the chairmanship of Mrs. John C. Monroe, Jr. the first "Art in the Home" tour was held. It netted over \$1,000 and was so successful it was repeated in 1963 and 1964 as a benefit project. In 1964, the tour netted \$1700.

Following Mrs. Swan, the Sketch Box chairmen have been:

1951-53 Mrs. Lawrence R. Jones (now Mrs. Lawrence Denman,
Lake Forest, Ill.)

1953-55 Mrs. William B. Barry

1955-57 Mrs. S. David Trusty

1957-59 Mrs. Arthur C. Popham, Jr.

1959-61 Mrs. Richard E. Chapman *ms Coen*

1961-63 Mrs. John C. Monroe, Jr.

1963- Mrs. Robert P. Ingram

VANDERSLICE COMMITTEE

The youngest auxiliary of the membership of the Art Institute is the Vanderslice Committee, organized in June, 1963 under the chairmanship of Mrs. Leon T. Swan, with the members of the former Dormitory Committee as a nucleus. When plans and purposes were discussed, President Morgan stated that he thought a worthwhile project for this group would be the restoration of designated areas of Vanderslice Hall. Mrs. Swan suggested a complete history of the Art Institute should be compiled since one had never been written; and that an Honorary Records book be kept to include brief biographies of all who had given of their leadership, time, and funds in support of the school through the years.

The first renovating project was to redecorate and furnish the former Harzfeld Galleries, restoring their original elegance whenever possible, creating a beautiful area to accommodate special Institute functions and auxiliary committee events. These two rooms were formerly the drawing room and the dining room in the Meyer home. In converting them to galleries much of their beauty was destroyed when ceilings were dropped to take care of indirect lighting and the walls were covered with celotex on which pictures could be hung. When these were removed the ornate plaster cornice was found to be badly damaged, part of the paneled wainscoating and the original mantels were gone. As always happens in restoring an old house the unexpected was encountered at every turn. It was a major construction project. The immediate goal was to restore the shell; plans for decorating had to be postponed.

A number of impressive pieces of furniture and two handsome antique crystal chandeliers were donated, which will be placed in the rooms as soon as it is feasible. George A. Dovel, Jr., Kansas City interior designer, former student and instructor of the Art Institute is serving as adviser.

This restoration was to be accomplished through fund-raising projects of the committee and through gifts from generous members and friends of the college interested in the project; all contributors to be listed in the Vanderslice Committee "Gift Book" which will be displayed in the new reception room. Donors may have their gifts identified as a memorial to one deceased or in honor of a living person. However, the problems encountered in the restoration were of such major proportions additional funds were badly needed.

The committee is limited to forty members. The annual rummage sale is a fund-raising project, which in the spring of 1964 netted \$1400. The committee is also hopeful that the publication of the History of the

Kansas City Art Institute and School of Design will produce additional revenue.

Members of the former Dormitory Committee are the Mesdames John C. Barnes, William B. Barry, ~~W. F. Bixby, Jr.~~, M. M. Bowman, Mary Margaret Brett, Harvey Burrus, Forrest D. Byars, Joseph A. Cameron, ~~Lucy Drage~~, A. J. Esrey, Robert E. Gayle, John A. Growdon, Shelby E. Holmes, Charles M. Howell, ~~Lucille McPherson Jenkins~~, Gordon Kellner, ~~Arthur F. Lindquist, Jr.~~, Frederick W. Muller, Sidney Q. Noel, George E. Owens, Edwin Henry Schorer, J. Kendall Shepard, ~~J. D. Simmons~~, Robert Sutherland, C. Y. Thomas, ~~Charles T. Thompson~~, George T. Williams, Wood Wornall and Mrs. Swan. Others invited to become charter members were Mesdames Hilary A. Bush, J. Robertson Clagett, J. T. Conlon, Hal E. Curry, Ken Dubach, Harry B. Ellsworth, Ferd Hauck, Jr., John F. Honan, and Frank W. Lee, Jr.

BEAUX ARTS BALL

Beginning in 1917, taken up again in 1930, and continuing until 1942, Beaux Arts balls were community events in Kansas City, held under various auspices, but always with the object of benefitting the Art Institute.

The original ball in 1917 was given by a group of practicing artists, the "Neo-Fantasionists," to raise money for schooling of young students.

The next Bal des Beaux Arts was given in 1931 under Art Institute sponsorship, and from then on for twelve years the gay and colorful costume events were held as a means of raising scholarship funds with as many as a thousand guests attending. The balls usually profited the Art Institute about \$1500.

The 1931 dance, having "Pandemonium" as its theme, received little space in the newspapers, but the 1932 event at the Pla-Mor with "Dante's Inferno" as the theme, received a rotogravure spread. The 1934 ball had a dignified theme of "Viennese Nights", but the 1935 affair was entitled "Mad Moderns." This spectacle reflected a Paris street fair, a New York Night Club and the Mardi Gras combined. Breakfast was served at 2 a.m. and the party roared on from there. At the 1936 "Bal Bali", more people attended, and fewer clothes worn, rather literally reflecting the South Sea atmosphere, the 1937 ball had "The Circus" as its theme with wilder costumes than ever.

The ball in 1938, at the Muehlebach Hotel, was exciting because it was featured in Life Magazine's "Life Goes to a Party" section. Famous artists Thomas Hart Benton, John Steuart Curry and Grant Wood were there and chose the winning costumes of the "Arabian Nights" theme, though there were those who objected to the scantiness of the costumes they selected.

In 1940, students, who could not afford the expense of the ball at the Hotel Continental, held a "ragtag" ball of their own in protest.

The 1942 ball was devoted to the sale of defense bonds and the balls were then discontinued "for the duration."

Students took up the idea again in 1950, made it into an all-day affair, a "Futureennial" with a costume parade through the Plaza, sports events on the campus and musical offerings, ending with the ball in Epperson Hall. Since then the balls have been continued as student affairs. Some themes have been "Desiderium" or suppressed desires; "Praeternaturalis", a Hawaiian luau, "Mask of the Red Death" and costumes from famous paintings.

PRESIDENTS AND DIRECTORS

<i>Date</i>	<i>President of Association or Chairman of Board</i>	<i>Director of Education or President of the College</i>
1886	E. H. Allen	---
1888	Charles C. Ripley	Laurence S. Brumidi Elmer Boyd Smith J. Franklin Steacy Alfred Houghton Clark Howard Huselton
1893	(Fire Destroyed School — Activities at Minimum)	
1894	J. C. Ford	---
1904	George Ford	---
1907	George B. Penney	---
1908	J. C. Ford	---
1909	Dr. Charles W. Moore C. C. Ripley	Howard Huselton Howard Huselton
1910	Edwin W. Shields (to 1920)	
1920	J. C. Nichols	Virgil Barker
1922	J. C. Nichols	H. M. Kurtzworth
1924	J. C. Nichols	R. A. Holland
1927	F. M. Bernardin	R. A. Holland
1932	W. Rickert Fillmore	R. A. Holland
1934	W. Rickert Fillmore	Rossiter Howard
1936	Fred C. Vincent	Rossiter Howard
1940	Clarence E. Shepard	Rossiter Howard
1941	Clarence E. Shepard	Keith Martin
1942	William T. Kemper, Jr.	Keith Martin
1944	W. C. Goffe	Keith Martin W. M. Symon, Exec. Mgr., President and Exec. Vice-President (1944 to 1959)
1946	W. C. Goffe	W. W. Rosenbauer, Dean
1948	W. C. Goffe	W. W. Rosenbauer, Dean
1950	W. C. Goffe	Dr. J. B. Smith, Dean ✕
1951	Charles T. Thompson	Dr. J. B. Smith, Dean
1953	T. J. Strickler	Dr. J. B. Smith, Dean
1955	Joseph S. Atha	David L. Strout, Dean ✕
1956	Harry M. Gambrel	David L. Strout, Dean
1959	Harry M. Gambrel	Richard H. Brunell, President
1960	Byron C. Shutz	Andrew W. Morgan, President ✕
1963	Earle K. Radford, Jr.	Andrew W. Morgan, President

OFFICERS, BOARDS OF GOVERNORS AND FACULTY

SINCE REGIME OF F. M. BERNARDIN

11-4-1927 to 12-9-1932

1932 - 1933

OFFICERS

W. Rickert Fillmore.....	<i>President</i>	J. C. Nichols.....	<i>Vice-President</i>
F. M. Bernardin.....	<i>Vice-President</i>	John F. Downing.....	<i>Treasurer</i>
A. R. Jones.....	<i>Vice-President</i>	A. D. Pease.....	<i>Secretary</i>

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John F. Downing	Herbert V. Jones	Rees Turpin
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R. A. Holland.....	<i>Director</i>	Miss Jane Rath.....	<i>Asst. Interior</i>
Hetta Hurt.....	<i>Registrar</i>	Mary Lucas Rounds.....	<i>Fashion Design</i>
Ross Eugene Braught.....	<i>Painting</i>	W. W. Rosenbauer.....	<i>Sculpture</i>
John Douglas Patrick.....	<i>Painting</i>	Mildred Welsh.....	<i>Lettering and Layout</i>
Austin Ketcham.....	<i>Drawing, Design</i>	Mabel Polk.....	<i>Children's Classes,</i>
Monte Crews.....	<i>Illustration</i>		<i>Color Theory and History of Art</i>
Russell Wise.....	<i>Interior</i>	Zenith Friel.....	<i>Junior Drawing</i>

1933 - 1934

OFFICERS

W. Rickert Fillmore.....	<i>President</i>	J. C. Nichols.....	<i>Vice-President</i>
F. M. Bernardin.....	<i>Vice-President</i>	John F. Downing.....	<i>Treasurer</i>
A. R. Jones.....	<i>Vice-President</i>	A. D. Pease.....	<i>Secretary</i>

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W. Rickert Fillmore	A. R. Jones	Rees Turpin
Paul Gardner	Herbert V. Jones	William D. Wight

FACULTY

Rossiter Howard.....	<i>Director</i>	John Douglas Patrick.....	<i>Adv. Painting</i>
H. W. Joyner.....	<i>Registrar</i>	Austin Ketcham.....	<i>Drawing and Murals</i>
Ross Eugene Braught.....	<i>Painting</i>	Mary Lucas Rounds.....	<i>Fashion Design</i>
W. W. Rosenbauer.....	<i>Sculpture</i>	Mildred Welsh.....	<i>Lettering and Layout</i>
	<i>and Ceramics</i>	Joe D. Murphy.....	<i>Interior Design</i>
Walter Gifford.....	<i>Commercial Design</i>	Mabel Polk.....	<i>Children's Classes</i>

1934 - 1935

OFFICERS

W. Rickert Fillmore.....	<i>President</i>	J. C. Nichols.....	<i>Vice-President</i>
F. M. Bernardin.....	<i>Vice-President</i>	John F. Downing.....	<i>Treasurer</i>
A. R. Jones.....	<i>Vice-President</i>	A. D. Pease.....	<i>Secretary</i>

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Paul Gardner	Herbert V. Jones	William D. Wight

FACULTY

Rossiter Howard.....	<i>Director</i>	Mary Lucas Rounds.....	<i>Fashion Design</i>
H. W. Joyner.....	<i>Registrar</i>	Mildred Welsh Hammond.....	<i>Design and Lettering</i>
Ross Eugene Braught.....	<i>Painting</i>	Joe D. Murphy.....	<i>Interior Design</i>
W. W. Rosenbauer.....	<i>Sculpture</i>	Ethel B. Guy.....	<i>Interior Design</i>
Walter Gifford.....	<i>Commercial Design</i>	P. C. Beam.....	<i>Interior Design</i>
John S. de Martelly.....	<i>Graphic Arts</i>	Mabel Polk.....	<i>Junior Classes</i>
John Douglas Patrick.....	<i>Drawing</i>	Alice W. Howard.....	<i>Junior Classes</i>
Austin Ketcham.....	<i>Drawing</i>	Loraine Makimson.....	<i>Junior Classes</i>

1935 - 1936

OFFICERS

W. Rickert Fillmore.....	<i>President</i>	J. C. Nichols.....	<i>Vice-President</i>
F. M. Bernardin.....	<i>Vice-President</i>	John F. Downing.....	<i>Treasurer</i>
A. R. Jones.....	<i>Vice-President</i>	A. D. Pease.....	<i>Secretary</i>

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W. Rickert Fillmore	A. R. Jones	Rees Turpin
Paul Gardner	Herbert V. Jones	William D. Wight

FACULTY

Rossiter Howard.....	<i>Director</i>	Mildred Welsh Hammond.....	<i>Design and Lettering</i>
H. W. Joyner.....	<i>Registrar</i>	Joe D. Murphy.....	<i>Interior Design</i>
Thomas Hart Benton.....	<i>Painting</i>	Ethel B. Guy.....	<i>Interior Design</i>
W. W. Rosenbauer.....	<i>Sculpture</i>	P. C. Beam.....	<i>Interior Design</i>
Walter Gifford.....	<i>Commercial Design</i>	Walter Ellfeldt.....	<i>Ceramics</i>
John S. de Martelly.....	<i>Graphic Arts</i>	Mabel Polk.....	<i>Junior Classes</i>
John Douglas Patrick.....	<i>Drawing</i>	Alice W. Howard.....	<i>Junior Classes</i>
Austin Ketcham.....	<i>Drawing</i>	Loraine Makimson.....	<i>Junior Classes</i>
Mary Lucas Rounds.....	<i>Fashion Design</i>		

1936 - 1937

OFFICERS

Fred C. Vincent.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
† William T. Kemper, Jr.....	Vice-President	Marvin L. Orear.....	Treasurer
Morton T. Jones.....	Vice-President	A. D. Pease.....	Secretary

ADVISORY COMMITTEE

F. M. Bernardin	J. C. Nichols	W. Rickert Fillmore
-----------------	---------------	---------------------

BOARD OF GOVERNORS

Henry A. Auerbach	Norman Hobart	Mrs. Edwin W. Shields
† Gordon T. Beeham, Jr.	Morton T. Jones ✕	Charles T. Thompson
Paul Gardner	W. T. Kemper, Jr. ✕	Fred C. Vincent
Wallace C. Goffe	Joseph F. Porter	William D. Wight
John T. Harding	Mrs. Walter B. Richards	J. E. Woodmansee

FACULTY

Rossiter Howard.....	Director	Mildred Welsh Hammond.....	Design
Wilber M. Stilwell.....	Registrar		and Lettering
† Thomas Hart Benton.....	Painting	Robert Jenks.....	Interior Design
W. W. Rosenbauer.....	Sculpture	† Ethel B. Guy.....	Interior Design
Walter Gifford.....	Commercial Design	Paul Gardner.....	History of
John S. de Martelly.....	Graphic Arts		Decorative Arts
Austin Ketcham.....	Drawing	Sarah L. Peer.....	Interior Design
John Douglas Patrick.....	Drawing	Walter Ellfeldt.....	Ceramics
Joseph Meert.....	Drawing	Mabel Polk.....	Junior Classes
Robert Mayes.....	Fashion Design	Alice W. Howard.....	Junior Classes
		Loraine Makimson.....	Junior Classes

1937 - 1938

OFFICERS

Fred C. Vincent.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
† William T. Kemper, Jr.....	Vice-President	Marvin L. Orear.....	Treasurer
Morton T. Jones.....	Vice-President	A. D. Pease.....	Secretary

ADVISORY COMMITTEE

F. M. Bernardin	J. C. Nichols	W. Rickert Fillmore
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BOARD OF GOVERNORS

Henry A. Auerbach	Norman Hobart	Mrs. Edwin W. Shields
† Gordon T. Beeham, Jr.	Morton T. Jones	Charles T. Thompson
Paul Gardner	W. T. Kemper, Jr. ✕	Fred C. Vincent
Wallace C. Goffe	Joseph F. Porter	William D. Wight
John T. Harding	Mrs. Walter B. Richards	J. E. Woodmansee

FACULTY

Rossiter Howard.....	Director	Mildred Welsh Hammond.....	Design
Wilber M. Stilwell.....	Registrar		and Lettering
† Thomas Hart Benton.....	Painting	Gill Miller.....	Interior Design
W. W. Rosenbauer.....	Sculpture	James H. Fitzgerald.....	Water Color
Frederich Kann.....	Advertising	Paul Gardner.....	History of
	and Industrial Design		Decorative Arts
John S. de Martelly.....	Graphic Arts	Sarah L. Peer.....	Interior Design
Austin Ketcham.....	Drawing	Walter Ellfeldt.....	Ceramics
Joseph Meert.....	Drawing	Mabel Polk.....	Junior Classes
Robert Mayes.....	Fashion Design	Alice W. Howard.....	Junior Classes
		Loraine Makimson.....	Junior Classes

OFFICERS

1938 - 1939

Fred C. Vincent	President	Mrs. Walter B. Richards	Vice-Pres.
W. T. Kemper, Jr.	Vice-President	Marvin L. Orear	Treasurer
Morton T. Jones	Vice-President	A. D. Pease	Secretary

ADVISORY COMMITTEE

F. M. Bernardin	J. C. Nichols	W. Rickert Fillmore
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BOARD OF GOVERNORS

Henry A. Auerbach	Norman Hobart	Mrs. Edwin W. Shields
Gordon T. Beaham, Jr.	Morton T. Jones	Charles T. Thompson
Paul Gardner	W. T. Kemper, Jr.	Fred C. Vincent
Wallace C. Goffe	Joseph F. Porter	William D. Wight
John T. Harding	Mrs. Walter B. Richards	J. E. Woodmansee

FACULTY

Rossiter Howard	Director	Mildred Welsh Hammond	Design and Lettering
Wilber M. Stilwell	Registrar	James H. Fitzgerald	Water Color
Thomas Hart Benton	Painting	Paul Gardner	History of Decorative Arts
W. W. Rosenbauer	Sculpture	Sarah L. Peer	Interior Design
Frederick Kann	Advertising and Industrial Design	John W. Wisely	Ceramics
John S. de Martelly	Graphic Arts	Mabel Polk	Junior Classes
Austin Ketcham	Drawing	Loraine Makimson	Junior Classes
Joseph Meert	Drawing	Alice W. Howard	Junior Classes
Robert Mayes	Fashion Design		

1939 - 1940

OFFICERS

Clarence E. Shepard	President	Mrs. Walter B. Richards	Vice-Pres.
W. T. Kemper, Jr.	Vice-President	Marvin L. Orear	Treasurer
Morton T. Jones	Vice-President	A. D. Pease	Secretary

ADVISORY COMMITTEE

J. C. Nichols	F. M. Bernardin	Fred C. Vincent
	W. Rickert Fillmore	

BOARD OF GOVERNORS

Henry A. Auerbach	John T. Harding	Mrs. Walter B. Richards
Gordon T. Beaham, Jr.	Henry C. Haskell	Clarence E. Shepard
Mrs. U. S. Epperson	Morton T. Jones	Mrs. Edwin W. Shields
Paul Gardner	W. T. Kemper, Jr.	Charles T. Thompson
Wallace C. Goffe	Joseph F. Porter	William D. Wight

FACULTY

Rossiter Howard	Director	Robert Mayes	Fashion Design
Wilber M. Stilwell	Registrar	Mildred Welsh Hammond	Design and Lettering
Thomas Hart Benton	Painting	Ethlyne Jackson	History of Furniture
W. W. Rosenbauer	Sculpture	Sarah L. Peer	Interior Design
Frederick Kann	Advertising and Industrial Design	John W. Wisely	Ceramics
John S. de Martelly	Graphic Arts	Richard Nahrendorf	Silversmithing and Book Binding
Austin Ketcham	Drawing	Mabel Polk	Junior Classes
Joseph Meert	Drawing	Loraine Makimson	Junior Classes

1940 - 1941

OFFICERS

Clarence E. Shepard.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
W. T. Kemper, Jr.....	Vice-President	Marvin L. Orear.....	Treasurer
Morton T. Jones.....	Vice-President	A. D. Pease.....	Secretary

ADVISORY COMMITTEE

J. C. Nichols	F. M. Bernardin	Fred C. Vincent
	W. Rickert Fillmore	

BOARD OF GOVERNORS

Gordon T. Beaham, Jr.	Henry C. Haskell	Mrs. Walter B. Richards
Robert B. Fizzell	Morton T. Jones	Clarence E. Shepard
Paul Gardner	W. T. Kemper, Jr.	Charles T. Thompson
Wallace C. Goffe	Joseph F. Porter	William D. Wight
John T. Harding		

FACULTY

Keith Martin.....	Director	Sarah L. Peer.....	Interior Design
Katherine Brokaw.....	Registrar	Joseph Meert.....	Drawing
Thomas Hart Benton.....	Painting	Ethlyne Jackson.....	History of Furniture
W. W. Rosenbauer.....	Sculpture	Harriet Wisely.....	Ceramics
Frederick Kann.....	Advertising	Richard Nahrendorf.....	Silversmithing
	and Industrial Design		and Bookbinding
John S. de Martelly.....	Graphic Arts	Leon Jack Bowker.....	Perspective
Austin Ketcham.....	Drawing	Erasmus T. Beall, Jr.....	Window Design
Robert Mayes.....	Fashion Design		and Display
Mildred Welsh Hammond.....	Design	Mabel Polk.....	Junior Classes
	and Lettering	Henry Bollman.....	Graphic Arts Printer
		Frederic James.....	Water Color, Fresco

1941 - 1942

OFFICERS

W. T. Kemper, Jr.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
Robert B. Fizzell.....	Vice-President	Marvin L. Orear.....	Treasurer
Morton T. Jones.....	Vice-President	Mary M. Miller.....	Secretary

ADVISORY COMMITTEE

F. M. Bernardin	W. Rickert Fillmore	Clarence E. Shepard
J. C. Nichols		Fred C. Vincent

BOARD OF GOVERNORS

Gordon T. Beaham, Jr.	John T. Harding	Mrs. Walter B. Richards
Robert B. Fizzell	Henry C. Haskell	Louis S. Rothschild
Parker B. Francis	Morton T. Jones	Grant Stauffer
Paul Gardner	W. T. Kemper, Jr.	Charles T. Thompson
Wallace C. Coffe		William D. Wight

FACULTY

Keith Martin.....	Director	Richard Nahrendorf.....	Silversmithing
Katherine Brokaw.....	Registrar	Frederic James.....	Water Color
Fletcher Martin.....	Painting	LaVerna Evans.....	Fashion Illustration
W. W. Rosenbauer.....	Sculpture	James Roth.....	Materials
Frederick Kann.....	Advertising		and Techniques of Painting
	and Industrial Design	Ethlyne Jackson.....	Furniture, Costume
Paul Gardner.....	Art History		and American Art
Laurence Sickman.....	Oriental	Harriet Wisely.....	Ceramics
	and Medieval Art	Rex Werner.....	Window Design
Austin Ketcham.....	Drawing		and Display
Mildred Welsh Hammond.....	Design	Leon Jack Bowker.....	Perspective
	and Composition	Mabel Polk.....	Junior Classes
Sarah L. Peer.....	Interior Design	Loraine Makimson.....	Junior Classes
Ritchie Cooper.....	Illustration	Tom R. Moore.....	Fashion Design
		Evelyn L. Cook.....	Pattern Drafting

1942 - 1943

OFFICERS

W. T. Kemper, Jr.	President	Mrs. Walter B. Richards	Vice-Pres.
Robert B. Fizzell	Vice-President	Marvin L. Orear	Treasurer
Morton T. Jones	Vice-President	Mary M. Miller	Secretary

ADVISORY COMMITTEE

F. M. Bernardin	W. Rickert Fillmore	Clarence E. Shepard
J. C. Nichols		Fred C. Vincent

BOARD OF GOVERNORS

Gordon T. Beaham, Jr.	John T. Harding	Mrs. Walter B. Richards
Robert B. Fizzell	Henry C. Haskell	Louis S. Rothschild
Parker B. Francis	Morton T. Jones	Grant Stauffer
Paul Gardner	W. T. Kemper, Jr.	Charles T. Thompson
Wallace C. Coffe	Hal W. Luhnrow	William D. Wight

FACULTY

Keith Martin	Director	Tom R. Moore	Fashion Design
Katherine Brokaw	Registrar	LaVerna Evans	Fashion Illustration
W. W. Rosenbauer	Sculpture,	Richard Nahrendorf	Silversmithing
Ceramics, History of Art, Anatomy		James McConnell	Water Color
Fletcher Martin	Painting	James Roth	Materials
Frederick Kann	Advertising		and Techniques of Painting
and Industrial Design		Ethlyne Jackson	Furniture, Costume
Paul Gardner	History of Art		History, Applied Design
Laurence Sickman	Oriental		and American Art
and Medieval Art		Harriet Wisely	Ceramics
Austin Ketcham	Drawing	Rex Werner	Window Display
Mildred Welsh Hammond	Design	Mabel Polk	Junior Classes
and Composition		Loraine Makimson	Junior Classes

1943 - 1944

OFFICERS

W. C. Goffe	President	Mrs. Walter B. Richards	Vice-Pres.
W. T. Kemper, Jr.	Vice-President	Marvin L. Orear	Treasurer
Robert B. Fizzell	Vice-President	Mary M. Miller	Secretary

ADVISORY COMMITTEE

F. M. Bernardin	J. C. Nichols	Clarence E. Shepard
W. Rickert Fillmore		Fred C. Vincent

BOARD OF GOVERNORS

Gordon T. Beaham, Jr.	Wallace C. Goffe	Mrs. Walter B. Richards
Robert B. Fizzell	John T. Harding	Louis S. Rothschild
Parker B. Francis	Henry C. Haskell	Grant Stauffer
A. B. Gernes	W. T. Kemper, Jr.	Charles T. Thompson
Paul Gardner	Hal W. Luhnrow	William D. Wight

FACULTY

Keith Martin - On Leave - Military Service

Wallace W. Rosenbauer	Asst. Director	Winona Childers	Fashion Illustration
Katherine Brokaw	Registrar	Richard Nahrendorf	Silversmithing
W. W. Rosenbauer	Sculpture,	Ethlyne Jackson	Costume, History,
Anatomy, Ceramics, History of Art			Applied Design, American Art
Frederick Kann	Advertising		and Furniture
and Industrial Design		Jane Hellman	Fashion Illustration
Paul Gardner	Art History	Eleanor Powlesson	Ceramics
Laurence Sickman	Oriental	Mabel Polk	Junior Classes
and Medieval Art		Loraine Makimson	Junior Classes
Austin Ketcham	Drawing	Gertrude Cain	Fashion Design
Mildred Welsh Hammond	Design,		and Drafting
Composition and Water Color		Wayne DuQuoin	Advertising
			and Industrial Design

1944 - 1945

OFFICERS

Wallace C. Goffe.....	President	Mrs. Walter B. Richards	3rd Vice-Pres.
Charles T. Thompson.....	First Vice-Pres.	Marvin L. Orear.....	Treasurer
T. J. Strickler.....	Second Vice-President	W. M. Symon.....	Executive Manager

ADVISORY COMMITTEE

Advisory members elected to Board of Governors

BOARD OF GOVERNORS

Governors increased to 30 - only 27 named

✗ Gordon T. Beaham, Jr.	John T. Harding	Clarence E. Shepard
F. M. Bernardin	Isaac Katz	Harold Smith
W. Rickert Fillmore	Hal W. Luhnow	Grant Stauffer
✗ Robert B. Fizzell	J. C. Nichols	Joseph F. Stephens
A. B. Gernes	Marvin L. Orear	T. J. Strickler
Wallace C. Goffe	Elmer F. Pierson	Mrs. Lester T. Sunderland
Alex C. Green	Mrs. Walter B. Richards	Fred C. Vincent
Porter T. Hall	Louis S. Rothschild	William D. Wight

FACULTY

W. W. Rosenbauer.....	Acting Director	Wayne DuQuoin.....	Advertising Design
Helene H. Brew.....	Registrar	Gertrude Cain.....	Fashion Design and Pattern Drafting
Mildred Welsh Hammond.....	Design, Composition and Painting	Eleanor Powlesson DuQuoin.....	Ceramics
Austin Ketcham.....	Drawing and Production Illustration	Loraine Makimson.....	Junior Classes
David B. Runnells.....	Industrial Design	Fanny Fern Fitzwater.....	Fashion Design
		Ethlyne Jackson.....	History of Furniture

1945 - 1946

OFFICERS

Wallace C. Goffe.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
Charles T. Thompson.....	Vice-President	Marvin L. Orear.....	Treasurer
T. J. Strickler.....	Vice-President	W. M. Symon.....	Executive Manager

BOARD OF GOVERNORS

✗ Gordon T. Beaham, Jr.	John T. Harding	Mrs. Walter B. Richards
F. M. Bernardin	Isaac Katz	Clarence E. Shepard
Maurice S. Breyer	✗ W. T. Kemper, Jr.	Harold Smith
W. Rickert Fillmore	Hal W. Luhnow	Grant Stauffer
✗ Robert B. Fizzell	✗ Milton W. McGreevy	Joseph F. Stephens
A. B. Gernes	J. C. Nichols	T. J. Strickler
Wallace C. Goffe	Marvin L. Orear	Mrs. Lester T. Sunderland
Alex C. Green	Elmer F. Pierson	Charles T. Thompson
Porter T. Hall		William D. Wight

FACULTY

W. W. Rosenbauer.....	Director	Austin Ketcham.....	First Year Drawing
Margaret A. Barnett.....	Registrar	✗ Edward Laning.....	Painting, Drawing and Graphic Arts
Esther Browdy.....	Public School Scholarship Class	Alberta Ruth Frislie.....	Fashion Design and Patterns
✗ Mary Frances Carter.....	Interior Design	Gerrie Lewis.....	Assistant Sculpture
Eleanor DuQuoin.....	Ceramics	✗ William McKim.....	Asst. First Year Drawing
Wayne DuQuoin.....	Advertising Design	Loraine Makimson.....	Junior Classes
Mary Fife (Mrs. Laning).....	First Year Drawing	Hosea Mullins.....	Shop Practice
Fanny Fern Fitzwater.....	Fashion Design, Illustration and History of Costume	James Roth.....	Materials and Techniques of Painting
Mildred Welsh Hammond.....	First Year Design	David B. Runnells.....	Industrial Design
Anna L. Hilton.....	Commercial Design	James Vance.....	Water Color
Lindsey Hughes.....	Applied Arts of China	Isabelle Boldin.....	Clothes Production and Pattern Drafting
Ethlyne Jackson.....	History of Furniture		

1946 - 1947

OFFICERS

Wallace C. Goffe.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
Charles T. Thompson.....	Vice-President	Marvin L. Orear.....	Treasurer
T. J. Strickler.....	Vice-President	W. M. Symon.....	Executive Manager

BOARD OF GOVERNORS

Joseph S. Atha	Porter T. Hall	Clarence E. Shepard
✶L. G. Backstrom	Raymond W. Hall	Harold Smith
✶Gordon T. Beaham, Jr.	Isaac Katz	Grant Stauffer
F. M. Bernardin	✶W. T. Kemper, Jr.	Joseph F. Stephens
✶Maurice S. Breyer	Hal W. Luhnnow	T. J. Strickler
W. Rickert Fillmore	Milton W. McGreevy	Mrs. Lester T. Sunderland
✶Robert B. Fizzell	J. C. Nichols	Charles T. Thompson
A. B. Gernes	Marvin L. Orear	William D. Wight
Wallace C. Goffe	Elmer F. Pierson	H. H. Wilson
Alex C. Green	Mrs. Walter B. Richards	Mrs. Fred C. Vincent

FACULTY

W. W. Rosenbauer.....	Director	Fanny Fern Fitzwater.....	Fashion Design
Margaret A. Barnett.....	Registrar	Anna L. Hilton.....	Commercial Design
Mary Frances Carter	Interior Design	Lindsey Hughes.....	Applied Arts of China
Eleanor DuQuoin.....	Ceramics	Ethlyne Jackson.....	History of Furniture
Wayne DuQuoin.....	Advertising Design	Austin Ketcham.....	First Year Drawing
Mary Fife Laning.....	First Year Drawing	Edward Laning.....	Painting, Graphic Arts
Mildred Welsh Hammond	Design	✶William McKim.....	Drawing
and Composition		David B. Runnells.....	Industrial Design

1947 - 1948

OFFICERS

Wallace C. Goffe.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
Charles T. Thompson.....	Vice-President	Marvin L. Orear.....	Treasurer
T. J. Strickler.....	Vice-President	W. M. Symon.....	Executive Vice-Pres.

(Changed from Exec. Manager to Exec. Vice-President December 18, 1947)

BOARD OF GOVERNORS

Joseph S. Atha	Isaac Katz	Clarence E. Shepard
✶L. G. Backstrom	✶W. T. Kemper, Jr.	✶Harold Smith
✶Gordon T. Beaham, Jr.	Hal W. Luhnnow	Grant Stauffer
F. M. Bernardin	✶Milton W. McGreevy	Joseph F. Stephens
✶Maurice S. Breyer	✶Mrs. James A. Reed	T. J. Strickler
W. Rickert Fillmore	J. C. Nichols	Mrs. Lester T. Sunderland
✶Robert B. Fizzell	Marvin L. Orear	Charles T. Thompson
✶Mrs. A. B. Gernes	✶Elmer F. Pierson	Mrs. Fred C. Vincent
Wallace C. Goffe	Mrs. Walter B. Richards	Thomas Wight
Alex C. Green	Richard G. Roth	H. H. Wilson
Raymond W. Hall		<i>Mrs. J. A. Reed</i>

FACULTY

W. W. Rosenbauer.....	Director	Mildred Welsh Hammond.....	First
Margaret A. Barnett.....	Registrar		Year Design
Esther Browdy.....	Public School	Lindsey Hughes.....	Applied Arts of China
	Scholarship Class	Ethlyne Jackson.....	History of Furniture
Mary Frances Carter.....	Interior Design	Austin Ketcham.....	First Year Drawing
Bonnie Lou Crouch.....	Asst. Fashion	Edward Laning.....	Painting, Graphic Arts
	Illustration	Gerrie Lewis.....	Asst. Sculpture
✶Eleanor DuQuoin.....	Ceramics	William McKim.....	First Year Drawing
✶Wayne DuQuoin.....	Advertising Design	Loraine Makimson.....	Junior Classes
Mary Fife Laning.....	First Year Drawing	Hosea Mullins.....	Shop Practices
Fanny Fern Fitzwater.....	Fashion	James Roth.....	Materials
	Illustration and Design		and Techniques of Painting
✶Ivan Ganser.....	Asst. First Year Drawing	David B. Runnells.....	Industrial Design
Anna L. Hilton.....	Commercial Design	James Vance.....	Water Color

1948 - 1949

OFFICERS

Wallace C. Goffe.....	President	Mrs. Walter B. Richards.....	Vice-Pres.
Charles T. Thompson.....	Vice-President	Marvin L. Orear.....	Treasurer
T. J. Strickler.....	Vice-President	W. M. Symon, Exec. V.-Pres. and Sec.	

BOARD OF GOVERNORS

Joseph S. Atha	Raymond W. Hall	Clarence E. Shepard
L. G. Backstrom	Isaac Katz	Harold Smith
Gordon T. Beaham, Jr.	Hal W. Luhnów	Grant Stauffer
F. M. Bernardin	W. T. Kemper, Jr.	Joseph F. Stephens
Maurice S. Breyer	Milton W. McGreevy	T. J. Strickler
W. Rickert Fillmore	J. C. Nichols	Mrs. Lester T. Sunderland
Robert B. Fizzell	Marvin L. Orear	Charles T. Thompson
Mrs. A. B. Gernes	Elmer F. Pierson	Mrs. Fred C. Vincent
Wallace C. Goffe	Mrs. Walter B. Richards	Thomas Wight
Alex C. Green - Mrs.	Richard G. Roth	H. H. Wilson
Jas. A. Reed		

FACULTY

W. W. Rosenbauer.....	Director	Edgar Johnson.....	Ceramics
Margaret A. Barnett.....	Dean of Students	Austin Ketcham.....	First Year Drawing
Claire Maloney.....	Registrar	Edward Laning.....	Painting
Isabelle Boldin.....	Fashion Design	and Advanced Drawing	
Ross Braught.....	Painting, Drawing	Renee Lowther.....	French
Esther Browdy.....	Public School	Lawrence O. Malloux.....	Advertising
Scholarship Class		Bruce Mitchell.....	Water Color
Mary Frances Carter.....	Interior Design	John O. C. McCrillis.....	Design
Arthur Dunn.....	First Year	and Illustration	
and Intermediate Drawing		William W. McKim.....	Lithography
Eleanor DuQuoin.....	First Year Design	Daniel O'Connor.....	Industrial Design
Wayne DuQuoin.....	Advertising Design	Guy V. Price.....	History 1
Theodore Egri.....	Painting, Drawing	Gene Pyle.....	Photographer in Residence
Emil Ehrecke.....	Lithographer Printer	Fred Owen Reichart.....	First Year
Mary Fife Laning.....	First Year	Drawing	
Life Drawing		Wallace Rosenbauer.....	Sculpture
Fanny Fern Fitzwater.....	Fashion Design	and Anatomy	
and Illustration		James Roth.....	Materials
Ivan L. Ganser.....	Ceramics	and Techniques of Painting	
Glen Gant.....	Water Color	Roberta Gene Briggs Rousseau	English 1
J. T. Gifford.....	Printing	David B. Runnells.....	Industrial Design
Mildred Welsh Hammond.....	First Year	Thomas Lyon Russell.....	Advanced
Drawing		Drawing	
Mrs. H. J. Hammitt.....	Posture	Ann Rutledge.....	Fashion Illustration
Anna L. Hilton.....	Commercial Design	Isadore Shiffman.....	Tailoring
Mary Bobb Hunt.....	First Year Sculpture	Miron Sokole.....	Painting, Drawing
Frederic James.....	Water Color	Ross Taggart.....	History of Art
Eugene Jemison.....	Composition, Drawing	Albert M. Travis.....	Product Design
and Juniors			

1949 - 1950

OFFICERS

President of Board changed to Chairman

Wallace C. Goffe	Chairman	Marvin L. Orear	Treasurer
Charles T. Thompson	Vice-Chairman	W. M. Symon	President
T. J. Strickler	Vice-Chairman	Marlys Robertson	Secretary
Mrs. Walter B. Richards	Vice-Chrm.		

BOARD OF GOVERNORS

Joseph S. Atha	Raymond W. Hall	Richard G. Roth
L. G. Backstrom	S. Herbert Hare	Mrs. J. Roy Russell
Gordon T. Beaham, Jr.	Isaac Katz	(Vincent)
Mrs. David T. Beals	W. T. Kemper, Jr.	Harold Smith
F. M. Bernardin	Hal W. Luhnnow	T. J. Strickler
Maurice S. Breyer	Milton W. McGreevy	Mrs. Lester T. Sunderland
W. Rickert Fillmore	J. C. Nichols	Charles T. Thompson
Harry M. Gambrel	Marvin L. Orear	Arthur C. Wahlstedt
Mrs. A. B. Gernes	Elmer F. Pierson	Dupuy G. Warrick
Wallace C. Goffe	Mrs. Walter B. Richards	H. H. Wilson

FACULTY

Dr. J. B. Smith	Dean of Education	Edgar Johnson	Ceramics
Margaret A. Barnett	Dean of Students	Austin Ketcham	First Year Drawing
Claire Maloney	Registrar	Edward Laning	Painting
Erasmus T. Beall, Jr.	Interior Decoration		and Advanced Drawing
Renee Lowther			French 1
Isabelle Boldin	Clothing, Patterns	William W. McKim	Lithography
Ross Braught	Painting, Drawing	Bruce Mitchell	Water Color
Esther Browdy	Public School Scholarship Class	John T. Murphy	Architectural Drawing and Interpretations
Vincent Campanella	Painting and Drawing	Jackson Lee Nesbitt	Etching
Mary Frances Carter	Interior Design	Wilbur Niewald	Water Color
Lee Richard Cummins	Ceramics	Daniel O'Connor	Industrial Design
Arthur Dunn	First Year and Intermediate Drawing	Guy V. Price	History 1
Eleanor DuQuoin	First Year Design	Gene Pyle	Photographer in Residence
Wayne DuQuoin	Advertising Design	Fred Owen Reichart	First Year Modeling
Theodore Egri	Painting and Drawing	Clements Robertson	Techniques of Painting
Emil Ehrecke	Lithography Printer	Frances Rogers	Advertising Design
Mary Fife Laning	First Year Life Drawing	James Roth	Materials and Techniques of Painting
Fanny Fern Fitzwater	Fashion Design and Illustration	David B. Runnells	Industrial Design
Ivan L. Ganser	Ceramics	Thomas Lyon Russell	First Year Drawing
Glen Gant	Water Color	Ann Rutledge	Fashion Illustration
J. T. Gifford	Printing	Robert Scott	Advertising Design
Ralph L. Gillespie	Posters, Lettering	Isadore Shiffman	Tailoring
Mildred Welsh Hammond	First Year Design	Helen Skilton	Advertising Design
Mrs. H. J. Hammitt	Posture	J. B. Smith	Art Education
Frederic James	Water Color	Miron Sokole	Painting, Drawing
Eugene Jemison	Composition, Drawing and Juniors	Mary Agnes Swinney	English
		Albert M. Travis	Product Design
		Clark Winter	Sculpture

1950 - 1951

OFFICERS

Charles T. Thompson	Chairman	Mrs. Lester T. Sunderland	Vice-Chrm.
T. J. Strickler	Vice-Chairman	Marvin L. Orear	Treasurer
Joseph S. Atha	Vice-Chairman	W. M. Symon	President
Mrs. Walter B. Richards	Vice-Chrm.	Marlys Robertson	Secretary

12-20-1950 Mrs. Richards deceased

3-23-1951, Mrs. Lester T. Sunderland succeeded Mrs. Richards

BOARD OF GOVERNORS

Mrs. Earl W. Allen	Raymond W. Hall	Mrs. Walter B. Richards
Joseph S. Atha	S. Herbert Hare	(Deceased 12-20-1950)
L. G. Backstrom	Isaac Katz	Richard G. Roth
Gordon T. Beaham, Jr.	W. T. Kemper, Jr.	Mrs. J. Roy Russell
Mrs. David T. Beals	Hal W. Luhnnow	Harold Smith
F. M. Bernardin	Milton W. McGreevy	Mrs. Lester T. Sunderland
O. G. Bitler	Marvin L. Orear	Charles T. Thompson
Maurice S. Breyer	Elmer F. Pierson	Arthur C. Wahlstedt
Harry M. Gambrel		Dupuy G. Warrick
Mrs. A. B. Gernes		H. H. Wilson

FACULTY

Dr. J. B. Smith	Dean of Education	Mildred Welsh Hammond	First Year Design
Margaret A. Barnett	Dean of Students	Eugene Jemison	Composition, Drawing and Juniors
Claire Maloney	Registrar	Austin Ketcham	First Year Drawing
Erasmus T. Beall, Jr.	Interior Design	Edward Laning	Painting and Advanced Drawing
Isabelle Boldin	Clothing Construction	William W. McKim	Lithography
Ross Braught	Painting, Drawing	Jackson Lee Nesbitt	Etching
Vincent Campanella	Painting, Drawing	Wilbur Niewald	Water Color
Mary Frances Carter	Interior Design	Clements Robertson	Techniques and Painting
Lee Richard Cummins	Ceramics	James Roth	Materials and Techniques of Painting
Arthur Dunn	First Year and Intermediate Drawing	Thomas Lyon Russell	First Year Drawing
Eleanor DuQuoin	First Year Drawing	Isadore Shiffman	Tailoring
Wayne DuQuoin	Advertising Design	Helen Skilton	Advertising Design
Mary Fife Laning	First Year Life Drawing	J. B. Smith	Art Education
Fanny Fern Fitzwater	Fashion Design and Illustration	Miron Sokole	Painting, Drawing
Ivan L. Ganser	Ceramics	Albert M. Travis	Product Design
Glen Gant	Water Color	Clark Winter	Sculpture
J. T. Gifford	Printing		
Ralph L. Gillespie	Posters, Lettering		

1951 - 1952

OFFICERS

Charles T. Thompson.....Chairman
(Resigned as Chair. 7-9-1952)

T. J. Strickler.....Vice-Chairman
(Served until 9-1-1952)

Joseph S. Atha.....Vice-Chairman

Mrs. Lester T. Sunderland Vice-Chrm.

Marvin L. Orear.....Treasurer

W. M. Symon.....President

+ Marlys Robertson.....Secretary

BOARD OF GOVERNORS

Mrs. Earl W. Allen

Joseph S. Atha

+ L. G. Backstrom

+ Gordon T. Beaham, Jr.

+ Mrs. David T. Beals

F. M. Bernardin

+ O. G. Bitler

+ Maurice S. Breyer

W. Rickert Fillmore

Harry M. Gambrel

+ Mrs. A. B. Gernes

Raymond W. Hall

S. Herbert Hare

Isaac Katz

+ W. T. Kemper, Jr.

Hal W. Luhnnow

+ Milton W. McGreevy

Marvin L. Orear

+ Elmer F. Pierson

Richard G. Roth

Mrs. J. Roy Russell

+ Harold Smith

Glen C. Speakman

T. J. Strickler

Mrs. Lester T. Sunderland

Charles T. Thompson

Arthur C. Wahlstedt

Dupuy G. Warrick

+ H. H. Wilson

FACULTY

+ Dr. J. B. Smith.....Dean of Education

Margaret A. Barnett Dean of Students
(Deceased August 13, 1952)

Marilynn Figgeri.....Registrar

+ Erasmus T. Beall, Jr.....Interior Design

+ Isabelle Boldin.....Clothing Construction

+ Ross Braught.....Painting, Drawing

Bruce Breland.....Industrial Design

+ Vincent Campanella Painting, Drawing

Arthur Dunn.....First Year
and Intermediate Drawing

+ Eleanor DuQuoin.....First Year Drawing

+ Wayne DuQuoin.....Advertising Design

Fanny Fern Fitzwater.....Fashion Design
and Illustration

+ Ivan L. Ganser.....Ceramics

+ J. T. Gifford.....Printing

Ralph L. Gillespie.....Posters, Lettering

Mildred Welsh Hammond.....First Year
Drawing

+ Frederic James.....Water Color

Austin Ketcham.....First Year Drawing

+ William W. McKim.....Lithography

Gabriel Michael.....Tailoring

Marilynn Motto.....Interior Design

+ Wilbur Niewald.....Water Color

Clements Robertson.....Techniques
of Painting

James Roth.....Materials and Techniques
of Painting

Thomas Lyon Russell.....First Year
Drawing

Helen Skilton.....Advertising Design

J. R. Smith.....Art Education

Clark Winter.....Sculpture

1952 - 1953

OFFICERS

May 1, 1953 — meeting of Board of Trustees changed from Nov. to June each year.
7-9-1952 — Charles T. Thompson resigned as Chairman and T. J. Strickler served as Chairman for the unexpired term.

T. J. Strickler.....Chairman (Became President after 6-16-1953)	Marvin L. Orear.....Treasurer
Joseph S. Atha.....Vice-Chairman	W. M. Symon.....President (Became Executive Vice-President after June 16, 1953)
+ Gordon T. Beaham, Jr.....Vice-Chrm.	
Mrs. Lester T. Sunderland Vice-Chairman	+ Marlys Robertson.....Secretary

BOARD OF GOVERNORS

Mrs. Earl W. Allen	Harry M. Gambrel	Richard G. Roth
Joseph S. Atha	Raymond W. Hall	Mrs. J. Roy Russell
+ L. G. Backstrom	S. Herbert Hare	Harry I. Sifers
+ Gordon T. Beaham Jr.	Isaac Katz	Glen C. Speakman
+ Mrs. David T. Beals	+ W. T. Kemper, Jr.	T. J. Strickler
F. M. Bernardin	Hal W. Luhnnow	Mrs. Lester T. Sunderland
+ O. G. Bitler	+ Milton W. McGreevy	Charles T. Thompson
+ Maurice S. Breyer	Marvin L. Orear	Arthur C. Wahlstedt
+ Mrs. A. B. Gernes	+ Elmer F. Pierson	Dupuy G. Warrick
W. Rickert Fillmore	J. F. Pritchard	+ Herbert H. Wilson

FACULTY

+ Dr. J. B. Smith.....Dean of Education	+ J. T. Gifford.....Printing
Jacqueline Palmer.....Dean of Students (Began September 1952)	Mildred Welsh Hammond Foundation Curriculum
Katherine Magee.....Dean of Students	Frederic James.....Water Color
Shirley Garrison.....Registrar (Began October 1952)	Austin Ketcham.....Head Foundation Curriculum
Harold E. Antrim.....Commercial Design	+ William W. McKim.....Graphic Arts
+ Erasmus T. Beall, Jr.....Interior Design	Marilynn Motto.....Interior Design
+ Isabelle Boldin.....Clothing Construction	+ Wilbur Niewald.....Foundation Curriculum
Earl Boucher.....Industrial Design	Dwaine Peterson Industrial Illustration
Jac Bowen.....Display Design	James Roth.....Painting Techniques
Ben F. Boyer, Jr.....Ceramics	Thomas L. Russell.....Illustration
+ Ross Braught.....Painting Drawing	Robert Scott.....Agency Advertising
Tom R. Cavanaugh.....Painting	+ Laurence Sickman.....Art History
Esther Coudret.....Fashion Design	Helen Skilton.....Commercial Design, Adv., Fashion Illustration
+ Eleanor DuQuoin.....Foundation Curriculum	Sam Springer.....Fashion Illustration
+ Wayne DuQuoin.....Commercial Design	+ Ross Taggart.....Art History
Ivan L. Ganser.....Ceramics	Clark Winter.....Sculpture
Paul Gardner.....Art History	

1953 - 1954

OFFICERS

7-16-1953 - Chairman and Vice-Chairman title changed to President and Vice-President of Board of Governors.

T. J. Strickler.....President
Joseph S. Atha.....Vice-President Gordon T. Beaham, Jr.....Vice-President

(Mrs. Lester T. Sunderland was re-elected 3rd Vice-President at Annual Trustees Meeting, June 16, 1953)

Mrs. Harry M. Gambrel.....Vice-President W. M. Symon.....Executive Vice-Pres.
Marvin L. Orear.....Treasurer Marlys Robertson.....Secretary

BOARD OF GOVERNORS

Mrs. Earl W. Allen	Harry M. Gambrel	J. F. Pritchard
Joseph S. Atha	Mrs. Harry M. Gambrel	Mrs. J. Roy Russell
L. G. Backstrom	Raymond W. Hall	Harry I. Sifers
Gordon T. Beaham, Jr.	S. Herbert Hare	Glen C. Speakman
Mrs. David T. Beals	Isaac Katz	T. J. Strickler
F. M. Bernardin	W. T. Kemper, Jr.	Charles T. Thompson
Maurice S. Breyer	Hal W. Luhnnow	Arthur C. Wahlstedt
O. G. Bitler	Milton W. McGreevy	Dupuy G. Warrick
Mrs. A. B. Gernes	Marvin L. Orear	H. H. Wilson
W. Rickert Fillmore	Elmer F. Pierson	

FACULTY

Dr. J. B. Smith.....Dean	Wayne DuQuoin.....Commercial Design
Katherine Magee.....Dean of Students	Ivan L. Ganser.....Sculpture, Ceramics
(Until January 1, 1954)	Glenn Gant.....Water Color
(Dean of Students position discontinued January 1, 1954)	J. T. Gifford.....Printer
Shirley Garrison.....Registrar	Mildred Welsh Hammond.....Design
Erasmus T. Beall, Jr. Interior, Display	Eugene Jemison.....Drawing, Painting
Isabelle Boldin.....Clothing Construction	Austin Ketcham.....Foundation Drawing
Ross Braught.....Head Painting	William W. McKim.....Graphic Arts
and Drawing	Marilynn Motto.....Interior Design
Tom Cavanaugh.....Painting, Drawing	Wilbur Niewald.....Water Color
Esther Coudret.....Fashion Design	James Roth.....Painting Techniques
Eleanor DuQuoin.....Design	Thomas L. Russell.....Illustration
	J. B. Smith.....Art Education, History and Criticism of Art

1954 - 1955

OFFICERS

Joseph S. Atha.....President
Gordon T. Beaham, Jr. 1st Vice-Pres.
Harry M. Gambrel.....2nd Vice-Pres.
Mrs. Harry M. Gambrel.....3rd Vice-President

Marvin L. Orear.....Treasurer
William M. Symon.....Exec. Vice-Pres.
Marlys Robertson.....Secretary
Mary Margaret Bray.....Secretary
(8-30-54)

BOARD OF GOVERNORS

Mrs. Earl W. Allen	Barat A. Guignon	J. F. Pritchard
Joseph S. Atha	Raymond W. Hall	Mrs. James A. Reed
Lathrop G. Backstrom	S. Herbert Hare	Harry I. Sifers
Gordon T. Beaham, Jr.	Mrs. Edward H. Hashinger	Glen C. Speakman
Mrs. David T. Beals	Isaac Katz	T. J. Strickler
Maurice S. Breyer	W. T. Kemper, Jr.	Mrs. Lester T. Sunderland
George H. Buecking	H. Gavin Leedy	Charles T. Thompson
W. Rickert Fillmore	H. W. Luhnnow	Arthur C. Wahlstedt
Mrs. Harry M. Gambrel	Milton W. McGreevy	Dupuy G. Warrick
Harry M. Gambrel	Marvin L. Orear	Herbert H. Wilson
Mrs. A. B. Gernes		

1954 - 1955 (Continued)

FACULTY

†David L. Strout.....	Dean of School	Ivan Ganser.....	Sculpture
†Mary H. Woods.....	Dean of Students	Glen Gant.....	Water Color
†Shirley Garrison (Gretchen Van Del)	Registrar	J. T. Gifford.....	Printing
		Mildred W. Hammond.....	Foundation Curriculum
Harold E. Antrim, Jr.....	Commercial Design	†Eugene Jemison.....	Color, Drawing and Painting
William Bailey.....	Interior Design	Austin Ketcham.....	Foundation Curriculum
†Mrs. Isabelle Boldin.....	Fashion Design	†William W. McKim.....	Graphic Arts
Earl Boucher.....	Industrial Design	Marilynn Motto.....	Interior Design
Ben F. Boyer, Jr.....	Ceramics	†Wilbur Niewald.....	Foundation Curriculum
†Ross E. Braught.....	Painting, Drawing	Ray E. Ottinger.....	Advertising Design
Donald E. Cartner.....	Industrial Design	Mrs. Gabriella Polony.....	Metal Craft
Tom R. Cavanaugh.....	Painting	†Thomas L. Russell.....	Illustration
Mrs. Mary R. Couchman.....	Librarian	Helen Skilton.....	Commercial Design and Fashion Illustration
Esther Coudret.....	Fashion Design		
†Eleanor DuQuoin.....	Foundation Curriculum		
†Wayne DuQuoin.....	Commercial Design		

1955 - 1956

OFFICERS

Harry M. Gambrel.....	President	Marvin L. Orear.....	Treasurer
†Maurice S. Breyer.....	1st Vice-President	William M. Symon.....	Exec. Vice-Pres.
†Harry I. Sifers.....	2nd Vice-President	†Mary Margaret Bray.....	Secretary
†Mrs. Harry M. Gambrel.....	3rd Vice-President		

BOARD OF GOVERNORS (33)

Mrs. Eleanor N. Allen.....	Samuel K. Gorman.....	Marvin L. Orear.....
Joseph S. Atha.....	Barat A. Guignon.....	J. F. Pritchard.....
†Lathrop G. Backstrom.....	Raymond W. Hall.....	†Mrs. James A. Reed.....
†Gordon T. Beaham, Jr.....	S. Herbert Hare.....	Harry I. Sifers.....
†Mrs. David T. Beals.....	†Mrs. Edward H. Hashinger.....	Glen C. Speakman.....
†Maurice S. Breyer.....	Isaac Katz.....	T. J. Strickler.....
George H. Buecking.....	†W. T. Kemper, Jr.....	Mrs. Lester T. Sunderland.....
W. Rickert Fillmore.....	†H. Gavin Leedy.....	Charles T. Thompson.....
†Mrs. Harry M. Gambrel.....	Hal W. Luhnnow.....	Arthur C. Wahlstedt.....
Harry M. Gambrel.....	Eugene M. Lynn.....	Dupuy G. Warrick.....
†Mrs. A. B. Gernes.....	†Milton W. McGreevy.....	†Herbert H. Wilson.....

FACULTY

†David L. Strout.....	Dean of School	Glen Gant.....	Water Color
†Mary H. Woods.....	Dean of Students	Mildred W. Hammond.....	Foundation Design
†Gretchen Van Del.....	Registrar	John Hertzman.....	Product Design
John Armstrong.....	Drawing, Painting	Eugene Jemison.....	Graphic Arts
†Isabelle Boldin.....	Fashion Design	Charles Kessler.....	Art History
†Ross Braught.....	Drawing, Painting	Norman Laliberte.....	Commercial Design
†Mary Frances Carter.....	Interior Design	†William W. McKim.....	Graphic Arts Department
Polly Dryden.....	Fashion Design	†Wilbur Niewald.....	Drawing, Painting
†Eleanor DuQuoin.....	Foundation Design	†Thomas L. Russell.....	Illustration
†Wayne DuQuoin.....	Commercial Design	†Julius Schmidt.....	Sculpture
Ivan Ganser.....	Ceramics		

1956 - 1957

OFFICERS

Harry M. Gambrel.....President
 Maurice S. Breyer.....1st Vice-President
 Harry I. Sifers.....2nd Vice-President
 Mrs. Harry M. Gambrel.....3rd Vice-President

Marvin L. Orear.....Treasurer
 William M. Symon.....Exec. Vice-Pres.
 Mary Margaret Bray.....Secretary
 (and Asst. to the Exec. Vice-Pres.)

BOARD OF GOVERNORS (33)

(Mrs. Stover replaced Katz)
 Mrs. Eleanor N. Allen Samuel K. Gorman Marvin L. Orear
 Joseph S. Atha Barat A. Guignon J. F. Pritchard
 Lathrop G. Backstrom Raymond W. Hall Mrs. James A. Reed
 Gordon T. Beaham, Jr. S. Herbert Hare Harry I. Sifers
 Mrs. David T. Beals Mrs. Edward H. Hashinger Glen C. Speakman
 Maurice S. Breyer Isaac Katz (deceased 11-56) Mrs. Russell Stover
 George H. Buecking W. T. Kemper, Jr. T. J. Strickler
 W. Rickert Fillmore H. Gavin Leedy Mrs. Lester T. Sunderland
 Mrs. Harry M. Gambrel Hal W. Luhnnow Charles T. Thompson
 Harry M. Gambrel Eugene M. Lynn Arthur C. Wahlstedt
 Mrs. A. B. Gernes Milton W. McGreevy Dupuy G. Warrick
 Herbert H. Wilson

FACULTY

David L. Strout.....Dean of the School
 Mary Ann Blakeney.....Asst. to the Dean
 Mary H. Woods.....Dean of Students
 Gretchen Van Del.....Registrar
 John G. Armstrong.....Drawing, Painting
 Eliot S. Berkley.....Social Science
 James O. Black.....English
 Ross Braught.....Drawing, Painting
 David Brisson.....Drawing
 Mary Frances Carter.....Interior Design
 Mrs. Eleanor DuQuoin.....Foundation Design
 Wayne DuQuoin.....Commercial Design
 Glen Gant.....Painting
 Mildred W. Hammond.....Foundation Design
 John A. Hertzman.....Product Design
 Eugene Jemison.....Graphic Arts
 Jules Keller.....Philosophy
 Charles S. Kessler.....Art History
 Norman Laliberte.....Graphic Arts
 William W. McKim.....Drawing
 Wilbur Niewald.....Drawing, Painting
 Thomas L. Russell.....Illustration
 Julius Schmidt.....Sculpture
 Lucille M. Whiting.....Librarian

1957 - 1958

OFFICERS

Harry M. Gambrel.....President
 Maurice S. Breyer.....1st Vice-President
 Harry I. Sifers.....2nd Vice-President
 Mrs. Harry M. Gambrel.....3rd Vice-President

Marvin L. Orear.....Treasurer
 Dupuy G. Warrick.....Legal Advisor
 William M. Symon.....Exec. Vice-Pres.
 Mary Worley Johnson.....Secretary
 (and Asst. to the Exec. Vice-Pres.)

BOARD OF GOVERNORS (34)

Mrs. Eleanor N. Allen Samuel K. Gorman J. F. Pritchard
 Joseph S. Atha Barat A. Guignon Mrs. James A. Reed
 Lathrop G. Backstrom Raymond W. Hall Harry I. Sifers
 Gordon T. Beaham, Jr. S. Herbert Hare Glen C. Speakman
 Mrs. David T. Beals Mrs. Edward H. Hashinger Mrs. Russell Stover
 Maurice S. Breyer W. T. Kemper, Jr. T. J. Strickler
 George H. Buecking H. Gavin Leedy Mrs. Lester T. Sunderland
 W. Rickert Fillmore Hal W. Luhnnow Charles T. Thompson
 Mrs. Harry M. Gambrel Eugene M. Lynn Arthur C. Wahlstedt
 Harry M. Gambrel Milton W. McGreevy Dupuy G. Warrick
 Mrs. A. B. Gernes Harry F. Montgomery Herbert H. Wilson
 Marvin L. Orear

1957 - 1958 (Continued)

FACULTY

~~David L. Strout~~..... *Dean of the School*
~~Mary Ann Blakeney~~..... *Asst. to the Dean*
~~Mary H. Woods~~..... *Dean of Students*
~~Gretchen Van Del~~..... *Registrar*
 John G. Armstrong..... *Drawing, Painting*
~~Eliot S. Berkley~~..... *Social Science*
 James O. Black..... *English*
~~Ross Braught~~..... *Drawing, Painting*
 David Brisson..... *Foundation Drawing and Color*
~~Mary Frances Carter~~..... *Interior Design*
~~Mrs. Eleanor DuQuoin~~..... *Foundation Design*
~~Wayne DuQuoin~~..... *Commercial Design*

Glen Gant..... *Water Color Painting*
 Mildred Welsh Hammond..... *Foundation*
 John A. Hertzman..... *Product Design*
~~Eugene Jemison~~..... *Graphics*
 Charles S. Kessler..... *Art History*
 Jules Keller..... *Philosophy, Aesthetics*
~~William W. McKim~~..... *Drawing*
~~Wilbur Niewald~~..... *Drawing, Painting*
~~Thomas L. Russell~~..... *Illustration*
~~Julius Schmidt~~..... *Sculpture*
 Ronald Sobol..... *Psychology*
 Robert G. Strobridge..... *Graphic Design and Alumni*
 Lucille M. Whiting..... *Librarian*

1958 - 1959

OFFICERS

Harry M. Gambrel..... *President*
~~Maurice S. Breyer~~..... *1st Vice-President*
 Harry I. Sifers..... *2nd Vice-President*
~~Mrs. Harry M. Gambrel~~..... *3rd Vice-President*

Marvin L. Orear..... *Treasurer*
 Dupuy G. Warrick..... *Legal Advisor*
 William M. Symon..... *Exec. Vice-Pres.*
~~Mary Worley Johnson~~..... *Secretary (and Asst. to the Exec. Vice-Pres.)*

BOARD OF GOVERNORS (33)

Mrs. Eleanor N. Allen
 Joseph S. Atha
~~Lathrop G. Backstrom~~
~~Gordon T. Beaham, Jr.~~
~~Mrs. David T. Beals~~
~~Maurice S. Breyer~~
 George H. Buecking
 W. Rickert Fillmore
~~Mrs. Harry M. Gambrel~~
~~Harry M. Gambrel~~
~~Mrs. A. B. Gernes~~
 Samuel K. Gorman

Barat A. Guignon
~~Donald Hall~~
 S. Herbert Hare
~~W. T. Kemper, Jr.~~
~~H. Gavin Leedy~~
 Hal W. Luhnnow
 Eugene M. Lynn
~~Milton W. McGreevy~~
 Harry F. Montgomery
 Marvin L. Orear
 J. F. Pritchard

~~Mrs. James A. Reed~~
 Harry I. Sifers
 Mrs. Julian D. Simmons
 Glen C. Speakman
~~Mrs. Russell Stover~~
 T. J. Strickler
 (deceased 11-20-58)
 Charles T. Thompson
 Arthur C. Wahlstedt
 Dupuy G. Warrick
~~Herbert H. Wilson~~

FACULTY

~~Richard H. Brunell~~..... *Dean of the School*
~~Mary Ann Blakeney~~..... *Assistant to the Dean*
~~Mary H. Woods~~..... *Dean of Students*
~~Gretchen Van Del~~..... *Registrar*
~~Eliot S. Berkley~~..... *Social Science*
 James O. Black..... *English*
~~Raymond B. Bragg~~..... *Philosophy*
~~Ross Braught~~..... *Drawing and Painting*
 Harold Buschman..... *Philosophy*
~~Mary Frances Carter~~..... *Interior Design*
~~Mrs. Eleanor DuQuoin~~..... *Foundation*
~~Wayne DuQuoin~~..... *Foundation and Commercial Design*

Glen Gant..... *Water Color Painting*
 Mildred W. Hammond..... *Foundation*
~~Eugene Jemison~~..... *Graphics*
 Charles Kessler..... *Art History*
~~William W. McKim~~..... *Drawing and Lithography*
~~Wilbur Niewald~~..... *Drawing, Painting*
 Mrs. Peggy Pettibone..... *Librarian*
~~Thomas Russell~~..... *Illustration*
~~Julius Schmidt~~..... *Sculpture*
~~Richard M. Shaeffer~~..... *English and Philosophy*
 Robert Strobridge..... *Graphic Design*
 Janice Sultz..... *Ceramics*
 Philip Sultz..... *Drawing and Painting*
 Norman Worrell..... *Product Design*

1959 - 1960

OFFICERS

Harry M. Gambrel <i>Chrm. of the Board</i>	W. Robert McCloskey <i>Treasurer</i>
Maurice S. Breyer <i>1st Vice-Chairman</i>	Dupuy G. Warrick <i>Legal Adviser</i>
W. Howard Adams <i>2nd Vice-Chrm.</i>	Richard H. Brunell <i>President</i>
Mrs. Harry M. Gambrel 3rd Vice-Chairman	Mary Worley Johnson <i>Secretary</i> (and Activities Secretary)
Glen C. Speakman <i>Secretary</i>	

BOARD OF GOVERNORS (29)

W. Howard Adams	Clarence Kivett	William J. Smith
Joseph S. Atha	W. Robert McCloskey	Glen C. Speakman
Gordon T. Beaham, Jr.	Harry F. Montgomery	Mrs. Russell Stover
Mrs. David T. Beals	Alfred F. Parmelee	Herman R. Sutherland
Maurice S. Breyer	J. F. Pritchard	Charles T. Thompson
W. Rickert Fillmore	Earle K. Radford, Jr.	R. Hugh Uhlmann
Harry M. Gambrel	Dwight V. Roberts	Arthur C. Wahlstedt
Mrs. Harry M. Gambrel	Hal Sandy	Dupuy G. Warrick
S. Herbert Hare	Byron C. Shutz	Raymond B. White
W. T. Kemper	Mrs. Julian D. Simmons	

FACULTY

Richard H. Brunell <i>President</i>	Eugene Jemison <i>Graphic Arts</i>
Eliot S. Berkley <i>Dean</i> <i>of Administration</i> <i>(Social Science)</i>	Richard Kehl <i>Adult Classes</i>
Dorothy H. Leonhardt <i>Secretary</i> <i>to President</i>	William W. McKim <i>Foundation</i> <i>Drawing and Lithography</i>
Mary H. Woods <i>Dean of Admissions</i> <i>and Students</i>	Dean A. Miller <i>Cartooning</i>
Gretchen Van Del <i>Registrar</i>	Wilbur Niewald <i>Drawing, Painting</i>
Isabelle Boldin <i>Fashion Design</i>	William D. Paul, Jr. <i>Art History</i> <i>and Aesthetics</i>
Dr. Raymond B. Bragg <i>Philosophy</i>	Samuel Poor <i>English and World Lit.</i>
Ross Braught <i>Drawing and Painting</i>	Thomas L. Russell <i>Illustration</i>
Mary Frances Carter <i>Interior Design</i>	Elmo Sears <i>Commercial Design</i>
George A. Dovel, Jr. <i>Interior Design</i>	Joan Shih <i>Student Assistant</i>
Eleanor DuQuoin <i>Foundation Design</i>	Robert Strobridge <i>Graphic Design</i> <i>and Art History</i>
Wayne DuQuoin <i>Commercial Design</i>	Janice Sultz <i>Ceramics</i>
Dale L. Eldred <i>Sculpture</i>	Philip Sultz <i>Foundation Drawing</i> <i>and Painting</i>
Glen Gant <i>Water Color Painting</i>	Orval Thrasher <i>Advertising Design</i>
Dr. Nathan Greenbaum <i>Psychology</i>	Richard Winslow <i>Visiting Instructor</i> <i>- Hallmark</i>
Mildred W. Hammond <i>Foundation</i> <i>Drawing</i>	Les D. Wight <i>Student Assistant</i>
Ward Haylett, Jr. <i>Visiting Lecturer</i>	Mrs. Estelle Worrell <i>Junior Classes</i>
John W. James <i>Illustration</i> <i>and Project Drawing</i>	Norman L. Worrell <i>Industrial Design</i>

1960 - 1961

OFFICERS

Byron Christopher Shutz <i>Chairman of the Board</i>	Earle K. Radford, Jr. <i>Treasurer</i>
W. Howard Adams <i>1st Vice-Chrm.</i>	Harry M. Gambrel <i>Chairman</i>
Gordon T. Beaham, Jr. <i>2nd Vice-Chairman</i>	Glen C. Speakman <i>Vice-Chairman</i>
Mrs. Harry M. Gambrel <i>3rd Vice-Chairman</i>	Andrew W. Morgan <i>President</i>
Dwight V. Roberts <i>Secretary</i>	Mary Worley Johnson <i>Recording Secretary</i>

EXECUTIVE COUNCIL (9)

Byron Christopher Shutz <i>Chairman</i>	Gordon T. Beaham, Jr.	Alfred F. Parmelee
W. Howard Adams	Harry M. Gambrel	Earle K. Radford, Jr.
Maurice S. Breyer	W. Robert McCloskey	Dwight V. Roberts

BOARD OF GOVERNORS (24)

W. Howard Adams	W. Robert McCloskey	Mrs. Russell Stover
Joseph S. Atha	Harry F. Montgomery	Herman R. Sutherland
Gordon T. Beaham, Jr.	Alfred F. Parmelee	Charles T. Thompson
Mrs. David T. Beals	J. F. Pritchard	R. Hugh Uhlmann
Maurice S. Breyer	Earle K. Radford, Jr.	Arthur C. Wahlstedt
Harry M. Gambrel	Dwight V. Roberts	Raymond B. White
Mrs. Harry M. Gambrel	Hal Sandy	Dupuy G. Warrick
William T. Kemper	Byron Christopher Shutz	<i>Legal Adviser</i>
Clarence Kivett	Mrs. J. D. Simmons	

STAFF AND FACULTY

Andrew W. Morgan <i>President</i>	Wayne DuQuoin <i>Commercial Design</i>
Eliot S. Berkley <i>Vice-President</i> <i>for Development</i>	Dale L. Eldred <i>Sculpture</i>
Mary H. Woods <i>Director</i> <i>of Admissions</i>	Glen Gant <i>Water Color</i>
Gretchen Van Del <i>Registrar</i>	Nathan Greenbaum <i>Psychology</i>
Josephine Hughes <i>Comptroller</i>	Mildred W. Hammond <i>Foundation</i> <i>Drawing</i>
Mary Ann Blakeney <i>Public Relations</i> <i>and Placement</i>	John W. James <i>Lettering-layout</i>
Edith Savoy <i>Art Store</i>	Eugene F. Jemison <i>Graphic Arts</i>
Robert K. Billings <i>Librarian</i>	William W. McKim <i>Foundation</i> <i>Drawing and Lithography</i>
Dorothy Leonhardt <i>Secretary</i> <i>to President</i>	Wilbur G. Niewald <i>Painting, Drawing</i>
Eliot S. Berkley <i>World History</i>	William D. Paul, Jr. <i>Art History</i>
Raymond B. Bragg <i>Philosophy</i>	Samuel Poor <i>English</i>
Ross Braught <i>Painting and Drawing</i>	Thomas L. Russell <i>Illustration</i>
Mary Frances Carter <i>Interior Design</i>	John Stith <i>Graphic Design</i>
Mrs. Eleanor DuQuoin <i>3-Dimensional</i> <i>Design</i>	Mrs. Janice Sultz <i>Ceramics</i> <i>and 2-Dimensional Design</i>
	Philip Sultz <i>Foundation Drawing</i>
	Norman L. Worrell <i>Industrial Design</i>

1961 - 1962

OFFICERS

Byron Christopher Shutz	Hal Sandy	Secretary
Chairman of the Board	Harry M. Gambrel	Chairman
Earle K. Radford, Jr.	Glen C. Speakman	of Honorary Trustees
1st Vice-Chairman	Andrew W. Morgan	Vice-Chairman
Alfred F. Parmelee	Mary Worley Johnson	of Honorary Trustees
2nd Vice-Chrm.		President
Mrs. Harry M. Gambrel		Recording
3rd Vice-Chairman		Secretary
Maurice S. Breyer		
Treasurer		

EXECUTIVE COUNCIL (9)

Byron Christopher Shutz	Gordon T. Beaham, Jr.	W. Robert McCloskey
Chairman	Maurice S. Breyer	Alfred F. Parmelee
Earle K. Radford, Jr.	Harry M. Gambrel	Hal Sandy
Vice-Chairman	(Deceased, June, 1962)	John A. Young

BOARD OF GOVERNORS (29)

Joseph S. Atha	W. Robert McCloskey	Jerome H. Scott, Jr.
Gordon T. Beaham, Jr.	Robert H. McDonnell	Byron Christopher Shutz
Mrs. David T. Beals	Joe Jack Merriman	Mrs. Julian D. Simmons
Maurice S. Breyer	Harry F. Montgomery	Mrs. Russell Stover
Harry M. Gambrel	Alfred F. Parmelee	Charles T. Thompson
Mrs. Harry M. Gambrel	J. F. Pritchard	Robert W. Wagstaff
Richard C. Green	Earle K. Radford, Jr.	Arthur C. Wahlstedt
William T. Kemper	Dwight V. Roberts	Raymond B. White
Clarence Kivett	Hal Sandy	John A. Young
John A. Kroh		

Bernard Levine, Warrick and Levine, Legal Adviser

STAFF AND FACULTY

Andrew W. Morgan	President	Wayne DuQuoin	Advertising Design, Lettering and Layout
Eliot S. Berkley	Dean	Dale L. Eldred	Sculpture
Charles F. Mai	Director of Development	Nathan Greenbaum	Psychology
Gretchen Van Del	Registrar	Richard M. Hollander	Sculpture
Mary H. Woods	Director of Admissions	John W. James	Technical Illustration and Projection Drawing
Josephine Hughes	Comptroller	Eugene F. Jemison	Printmaking and Photography
Mary Ann Blakeney	Placement and Public Relations	Larry Johnson	Drawing, Painting
Robert K. Billings	Librarian	O. Boyd Mathias	Physical Science
Dorothy Leonhardt	Secretary to President	William W. McKim	Drawing and Lithography
Mary Worley Johnson	Secy. to Board and Activities (Women's Auxiliary Secretary)	Andrew W. Morgan (President)	Painting
Eliot S. Berkley	History	Wilbur G. Niewald	Drawing Painting
Robert K. Billings	Aesthetics and Librarian	William D. Paul, Jr.	Art History and Painting
Raymond B. Bragg	Philosophy	Samuel Poor	English Composition and World Literature
Rene Brandli	Typography	Thomas L. Russell	Drawing and Illustration
Ross E. Braught	Drawing, Painting	Theodore H. Seligson	Design
Mary Frances Carter	Interior Design	Janice L. Sultz	Ceramics
Cassandra E. Davis	Graphic Design and Advertising Design	Philip W. Sultz	Drawing, Painting
Eleanor DuQuoin	Academic Counselor and Design	Norman L. Worrell	Industrial Design

1962 - 1963

OFFICERS

Earle K. Radford, Jr.	Alfred F. Parmelee	Treasurer
Chairman of the Board	Joseph S. Atha	Secretary
W. Robert McCloskey 1st Vice-Chrm.	Andrew W. Morgan	President
Jerome H. Scott Jr. 2nd Vice-Chmn.	Mary Worley Johnson	Recording Secretary
Mrs. Charles Wood Arnold		
3rd Vice-Chairman		
in charge of Women's Auxiliary		

EXECUTIVE COUNCIL (9)

Earle K. Radford, Jr.	Joseph S. Atha	Hal Sandy
Chairman	Maurice S. Breyer	Jerome H. Scott, Jr.
W. Robert McCloskey	Joe Jack Merriman	Byron C. Shutz,
Vice-Chairman	Alfred F. Parmelee	Ex-Officio
Mrs. Charles Wood Arnold		

BOARD OF GOVERNORS

(26 total) — this includes the above officers

Gordon T. Beaham, Jr.	Robert H. McDonnell	Mrs. J. D. Simmons
Thornton Cooke, II	Harry F. Montgomery	Mrs. Russell Stover
Mrs. James M. Kemper, Jr.	J. F. Pritchard	Robert S. Thompson
William T. Kemper	John J. Quinlan	Raymond B. White
Clarence Kivett	Louis Sosland	John A. Young
John A. Kroh		

STAFF AND FACULTY

Andrew W. Morgan	President	Raymond B. Bragg	Philosophy
Eliot S. Berkley	Dean	Mary Frances Carter	Interior Design
Charles F. Mai	Director of Development	Roy M. Culver	English and Drama
Gretchen Van Del	Registrar	Cassandra E. Davis	Graphic Design
Mary H. Woods	Director of Admissions	Don Dubowski	Drawing
Josephine Hughes	Comptroller	Mrs. Eleanor DuQuoin	Academic Counselor and Design
Mary Ann Blakeney	Placement and Public Relations	Wayne DuQuoin	Graphic Design
Robert K. Billings	Librarian	Dale L. Eldred	Sculpture
Dorothy Leonhardt	Secretary to the President	Donald Ellis	Western Civilization
Mary Worley Johnson	Recording Secretary	Nathan Greenbaum	Psychology
to the Board and Women's Auxiliary		John W. James	Projection Drawing
Jean Kuykendall	Receptionist and Switchboard	Eugene F. Jemison	Graphic Art and Photography
Edith Savoy	Manager, Art Store	Larry Johnson	Drawing and Painting
Lilly Dalaba	Membership Secretary	Vern Johnson	Industrial Design
June Charno	Secretary to Dean and Admissions Director	Rose Lee Lovell	Design and Croquis
Dorothy Baldwin	Housemother of Girl's Dorm	William G. Lovell	Drawing and Graphic Art
Charles W. Terry	Superintendent Buildings and Grounds	William W. McKim	Drawing and Lithography
Wanda Terry	Manager, Cafeteria	O. Boyd Mathias	Physical Science
Eliot S. Berkley	History	Wilbur G. Niewald	Painting, Drawing
		William D. Paul, Jr.	Art History
		Ronald D. Rhoades	Sculpture and Ceramics
		Thomas L. Russell	Drawing and Illustration
		Theodore H. Seligson	Design
		William C. Smith	Mathematics

OTHER EVENING AND SATURDAY FACULTY

Cyril Directo	Drawing Fundamentals	Deanne McKeown	Oil Painting
Walter E. Keeny	Lettering, Layout	Jerry Roach	Oil Painting
Louis D. Marak	Life Drawing	Frank Szasz	Portrait Painting

1963 - 1964

OFFICERS

✓ Earle K. Radford Jr. <i>Chairman of the Board</i>	✓ Alfred F. Parmelee..... <i>Treasurer</i>
✓ W. Robert McCloskey..... <i>1st Vice-Chrm.</i>	Joseph S. Atha..... <i>Secretary</i>
✓ Jerome H. Scott Jr..... <i>2nd Vice-Chmn.</i>	✓ Andrew W. Morgan..... <i>President</i>
✓ Mrs. Charles Wood Arnold <i>3rd Vice-Chairman</i>	✓ Mary Worley Johnson..... <i>Recording Secretary</i>

EXECUTIVE COUNCIL (9)

✓ Earle K. Radford, Jr. <i>Chairman</i>	Joseph S. Atha	Hal Sandy
✓ W. Robert McCloskey <i>Vice-Chairman</i>	✓ Maurice S. Breyer	Jerome H. Scott, Jr.
✓ Mrs. Charles Wood Arnold	✓ Joe Jack Merriman	Byron C. Shutz,
	✓ Alfred F. Parmelee	<i>Ex-Officio</i>

BOARD OF GOVERNORS

(26 total — includes the above officers)

✓ Gordon T. Beaham, Jr.	✓ Robert H. McDonnell	Mrs. J. D. Simmons
✓ Thornton Cooke II	Harry F. Montgomery	✓ Mrs. Russell Stover
✓ Mrs. James M. Kemper, Jr.	J. F. Pritchard	Robert S. Thompson
✓ William T. Kemper	✓ John J. Quinlan	Jay Tschudy, Jr.
✓ Clarence Kivett	✓ Louis Sosland	Raymond B. White
✓ John A. Kroh		

STAFF

✓ Andrew W. Morgan..... <i>President</i>	✓ Mrs. Mary Worley Johnson..... <i>Secretary to Board, Women's Auxiliary</i>
✓ Eliot S. Berkley..... <i>Dean and Registrar</i>	✓ Mrs. Jean Kuykendall..... <i>Receptionist and Switchboard</i>
Douglas R. Johnson..... <i>Director of Development</i>	✓ Mrs. Edith Savoy..... <i>Manager, Art Store</i>
✓ Mrs. Mary H. Woods..... <i>Director of Admissions</i>	✓ Mrs. Janice Munger..... <i>Membership Secretary</i>
✓ Robert Morrissey..... <i>Assistant to Director of Admissions</i>	Mrs. Carol McClure..... <i>Secretary to the Dean</i>
✓ Mrs. Josephine Hughes..... <i>Comptroller</i>	Mrs. Maxine Williams..... <i>Secretary to the Comptroller</i>
Mrs. Lucille Sadwith..... <i>Placement and Public Relations</i>	✓ Mrs. Helen Portman..... <i>Secretary to the Director of Admissions</i>
Terence W. Cassidy..... <i>Librarian</i>	✓ Miss Chalsea White..... <i>Residence Director</i>
✓ Mrs. Eleanor DuQuoin..... <i>Academic Counselor</i>	Keith L. Gulley..... <i>Manager, Cafeteria</i>
✓ Miss Geneva White..... <i>Student Records</i>	✓ Charles W. Terry..... <i>Superintendent of Buildings and Grounds</i>
✓ Mrs. Sue Frye..... <i>Secretary to the President</i>	

FACULTY, 1963 - 64

- Robert M. Barnes, *Painting*, K.C.A.I. graduate, Fulbright and Copley awards, exhibited Paris, New York, San Francisco, Yale University.
- ✓ Raymond B. Bragg, Ph. D., *Philosophy*, president Greater K. C. Civil Liberties Union; Mental Health Chairman, Regional Health and Welfare Council.
- Harold Bruder, *Graphic Design*, exhibited Robert Isaacson Gallery, N. Y., Corcoran Biennial, Washington, D. C.
- Walter M. Burks, Ph. D., *Western Civilization*, author two films on Missouri and Federal constitutions presented at N. Y. Art Directors' show.
- Ross Coates, *Drawing, Painting*, exhibited Young Contemporaries, London; Isaacs Gallery, Toronto, Camino Gallery, N. Y. His paintings are represented in the Museum of Modern Arts in New York City.
- ✓ Mary Frances Carter, *Interior Design*, exhibited Sandy Springs, Ga., Athens and Atlanta, Ga.
- ✓ Roy M. Culver, *English, Drama*, two plays produced M.U.K.C. Playhouse.
- Don Dubowski *Drawing*, 1st Prize, Missouri Show, St. Louis. 1961; Mid-America Purchase Award, 1961, 1963.
- ✓ Eleanor DuQuoin, *Design, Counseling*, demonstration, teaching design, National Art Education Association.
- Wayne DuQuoin, *Graphic Design*, judge Regional National Scholarship Art Competition.
- ✓ Dale L. Eldred, *Sculpture*, show, Walker Art Center, Minneapolis; Nelson Gallery, Ford Foundation Award, 1963.
- Nathan Greenbaum, Ph. D., *Psychology*, practices as clinical psychologist, member board Johnson County Community Health Association, Jewish Community Center.
- Richard M. Hollander, *Drawing*, finalist Ford Foundation Award, winner Mid-America Show.
- Eugene F. Jemison, *Graphic Art, Photography*, shows in over 40 colleges and universities, has published album of prints, also book, "Experimental Graphic Arts Techniques."
- Vern Johnson, *Industrial Design*, design consultant, formerly designer, Mead Paper Company.
- Hans Georg Lenzen, *Graphic Design*, here from University Academy of Art, Dusseldorf, Germany; designed stained glass windows, Catholic church, Reinkamp, Germany; mosaics, murals.
- Rosa Lee Lovell, *Design, Croquis*, fellowship, U. of Illinois, awards at American Color Print Society 22nd National Exhibition, 1960 and 1962.
- William G. Lovell, *Drawing, Graphic Art*, fellowship U. of Illinois.
- William W. McKim, *Drawing, Lithography*, paintings in private collections New York, Phoenix, Denver, South Carolina, Connecticut, Massachusetts, St. Louis, Kansas City, Springfield, Mo. Authority, hunting dogs, field trials.
- O. Boyd Mathias, Ph. D., *Physical Science*, has addressed Kansas Academy of Science.
- Wilbur G. Niewald, *Painting, Drawing*, exhibited National Traveling Show, "Art Schools U.S.A." 1958; Betty Parsons Gallery, New York; Grand Central Moderns, New York, 1963; Mid-America Purchase Award, 1963.

FACULTY, 1963 - 64 (Continued)

William D. Paul Jr., *Art History*, five one-man exhibitions, Missouri and Georgia, various shows throughout country; 1st Prize Delta Annual, 1960.

John Dunn, *Sculpture, Ceramics*, educated in England, taught at the University of Durham, England; designed the Ceramic Mural for the Michigan Pavilion at the New York World Fair.

Theodore H. Seligson, *Foundation Design*, prizes for architectural designs; 1st Prize K. C. Chapter, American Institute of Architects competition; 1st alternate, Corregidor-Bataan Memorial.

William C. Smith, *Mathematics*, constructed and standardized modern mathematics achievement tests.

FACULTY FOR EXTENSION CLASSES, 1963 - 64

Charlotte Cannon, *Painting, Drawing, Printmaking*

Cyril Directo, *Drawing Fundamentals*

Kiyoaki Furuhashi, *Water Color Painting*

Walter Keeny, *Lettering and Layout*

Rick Lyons, *Illustration*

Jerry Roach, *Oil Painting*

Frank Szasz, *Portrait Painting*

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Mary M. Miller — Historical Sketch of the Kansas City Art Institute
and School of Design

Kansas City Art Institute Review — A quarterly 1944-1950

Board of Governors' Minutes — 1932-1961

Auditors' Reports — 1928-1959

Scrap Books and Early Files at the Institute

The Kansas City Star and Times

The Journal Post

Independent

Johnson County Herald

Mary W. Johnson

Interviews and Conversations

Andrew W. Morgan, President

Eliot S. Berkley, Dean

William W. McKim, Faculty

William D. Paul, Jr., Faculty

James Roth, Conservator at Nelson Gallery

Daniel MacMorris, Kansas City Artist

W. M. Symon, Executive Manager of Art Institute (1944-1959)

Mrs. Leon T. Swan, First Chairman, Sketchbox, Vanderslice Com-
mittees, member of all Activities Committees

